A RECORD-BREAKING YEAR

2013|2014
ANNUAL
REPORT

+ 1,000,000

VISITORS
(+100% IN 5 YEARS)

+ 1,000,000

VISITORS TO THE TOURING SHOW
JEAN PAUL GAULTIER

+ 200,000

PARTICIPANTS IN OUR EDUCATIONAL ACTIVITIES
(+100% IN 2 YEARS)

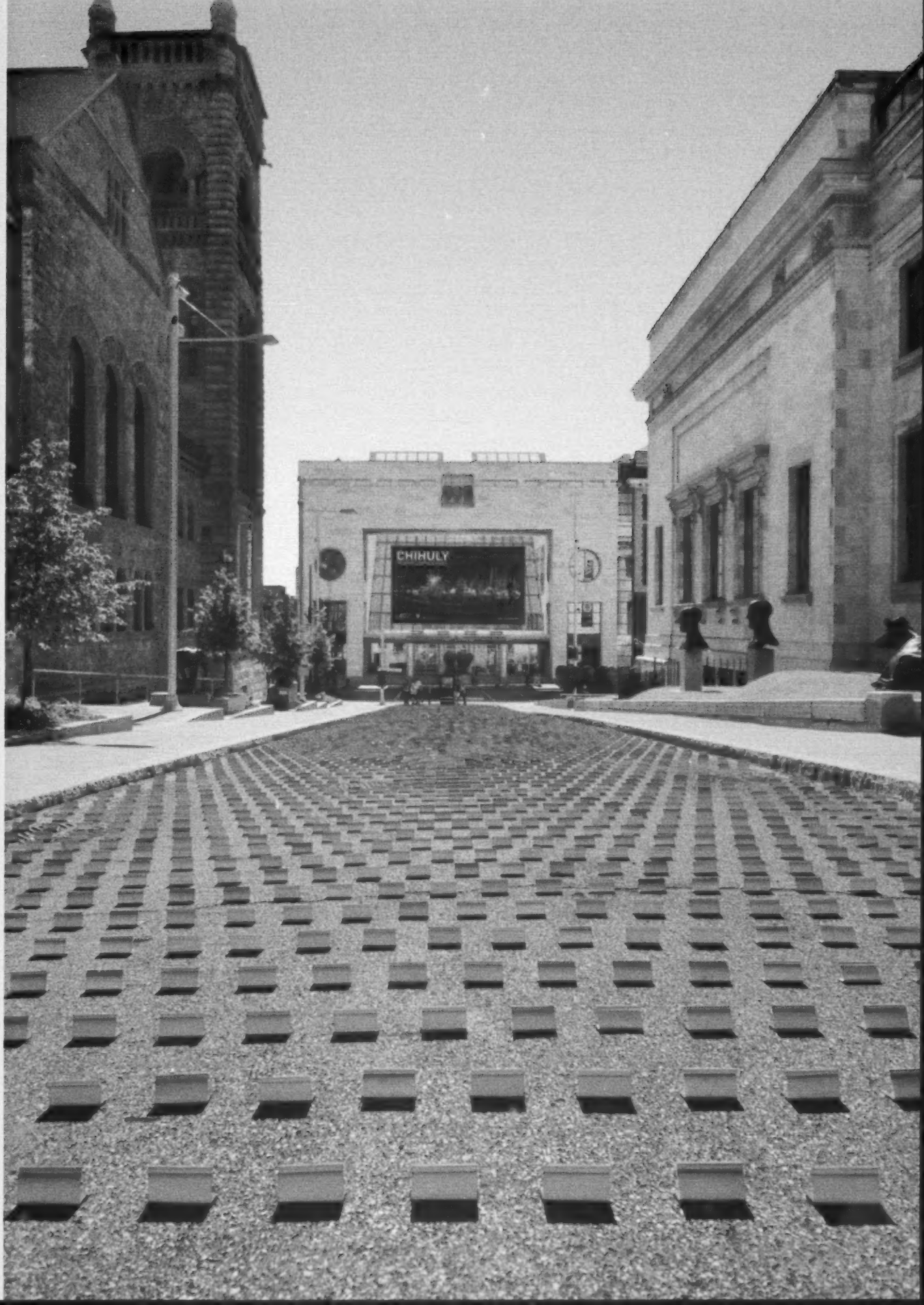
+ 88,000

VIP MEMBERS
(+143% IN 3 YEARS)

KUDOS TO CLAUDE CORMIER FOR HIS *TOM* INSTALLATIONS! ▶

Designer Claude Cormier and *TOM I* and *TOM II* were among the fifteen projects honoured by the Canadian Society of Landscape Architects in 2014. Featured in the Museum's Sculpture Garden in 2012 and 2013, these outdoor installations received the National Citation award. In 2012, Cormier came up with the idea of an installation resembling a carpet of daisies on asphalt. *TOM I* temporarily transformed a section of Du Musée Avenue into a field of sorts, composed of 3,500 temporary overlay markers (TOMs). In 2013, the MMFA and the Ville de Montréal asked Cormier to design another temporary work. *TOM II* (Field of Poppies) consisted of 5,060 TOMs in red, green and white.

Photo Guillaume Paradis, Claude Cormier + Associés


CHIHULY

ANOTHER RECORD PERFORMANCE

This year, the Museum has seen the highest attendance figures in its history and shattered all-time Canadian records:

- 1,102,000 visitors: the only museum in Canada to achieve this level of attendance at March 31, 2014
- 88,000 members: the largest number of memberships of any museum in the country
- 203,000 participants in educational activities
- The number of works in the collection passed 40,000
- Touring exhibitions in six cities around the world, which attracted close to 540,000 visitors
- Outstanding donations from generous patrons who take pride in their museum
- An auspicious expansion project that is on track for completion on time and on budget, with its operating costs to be funded by private endowment
- Acclaim from the media for the Museum and its team.

In spite of this performance, the operating grant to the MMFA from Quebec's Ministère de la Culture et des Communications was considerably reduced, as it was for Quebec's three other leading museums. While we recognize that the government must make readjustments in order to reduce the province's deficit, we believe that these actions fail to take into account the crucial role the Museum plays on the cultural, social, economic and tourism fronts, both locally and internationally. These cuts also send a negative signal to our private donors: they have the impression that the impact of their donations – essential to the Museum's well being – has been eliminated.

As Alain Dubuc of the newspaper *La Presse* noted in French in his editorial of June 5 this year, there is "the cultural exception": *"The cultural sector creates employment and generates activity, but its role as a real economic and social lever is much more complex and difficult to assess, as are its effects on education and open-mindedness, on the dynamic of cities and their power to attract, on tourism... Our four great museums, whose budgets have been frozen for the past decade, which are facing deficits and which should, according to a recent report by Claude Corbo, be better funded, are being asked to cut back by the equivalent of 5% of their budgets... The Treasury Board doubtless believes that these museums will be able to manage with the help of their donors. But if donations are used to reduce government subsidies, then this is, on the contrary, the best way to discourage the new generation of museum patrons in Quebec... It sends a fourth message, which is that excellence is being punished. I'm thinking of the wonderful renaissance of the Musée d'art contemporain, and above all of the Montreal Museum of Fine Arts, a truly great and highly successful cultural institution that is an economic lever for Montreal. This is compromising the future in order to manage the present."*

I am sorry to have to repeat the words of my predecessor Bernard Lamarre, who wrote in the Annual Report of 2005-2006: *"I am delighted to be able to report that, overall, the Montreal Museum of Fine Arts still stands in a class of its own; nevertheless, year after year I am saddened by our ongoing state of financial paralysis... The Museum is forced to struggle year after year to obtain the funding it needs in order to operate, perpetually juggling with a precarious financial situation that undermines its ability to achieve its full potential. For quite some time now, we have been performing this high-wire act in order to produce exhibitions of international calibre while maintaining the high quality of our services. But the facts must be faced: inventiveness has its limits, and the financial constraints under which we labour constitute a severe handicap to our ambitions for the future."*

The management team in place since 2008, with Nathalie Bondil as leader, has been extremely productive and multiplied the Museum's partnerships with museums abroad, in order to, among other things, circulate our exhibitions, thereby greatly reducing production costs, and ensuring a certain profitability. Despite unprecedented success and a level of activity never before seen in the history of the Museum, our financial situation remains fragile. Over the past few months, we have held numerous meetings with ministers and high-ranking officials of the Quebec government to make them aware of the Museum's realities, its financial and self-funding challenges and their impact on the population, especially in the field of education.

Here is what we have been telling them:

1. The MMFA's annual subsidy for operating costs is lower than it was in 1992, when it stood at $15.9 million. Today, it stands at $14.8 million. If the 1992 grant had been adjusted for inflation only, it would be $24 million today.

2. Since 1995, the Museum has reduced its workforce by 33%, the equivalent of 100 individuals. The payroll represents 42% of our budget, whereas the average for most museums is around 55%. By way of example, it should be noted that some of the Museum's managerial positions combine functions that would be performed by two or more people at most museums.

3. Since the year 2000, the MMFA has incorporated two financially challenged museums – the Montreal Museum of Decorative Arts and the Musée Marc Aurèle Fortin, together with their collections and staff.

4. Our workload has tripled with the considerable growth in activities, notably the number of our exhibitions circulated abroad in order to lower production costs, together with the addition of two new pavilions in five years. Of all the museums in Quebec and even in Canada, the MMFA exports the most exhibitions internationally. It is undoubtedly North America's leader in this respect.

5. Attendance has doubled in the past five years. In fiscal 2013-2014, the MMFA was the only museum in Canada to top the million visitors mark (1,102,339 visitors). Membership has risen to 88,000, the largest number of any Canadian museum, representing an increase of 143% since 2011. The Museum has succeeded in expanding its clientele thanks in part to its innovative multidisciplinary exhibitions, the Bourgie Concert Hall, its new educational programmes and its activities for families and the underprivileged.

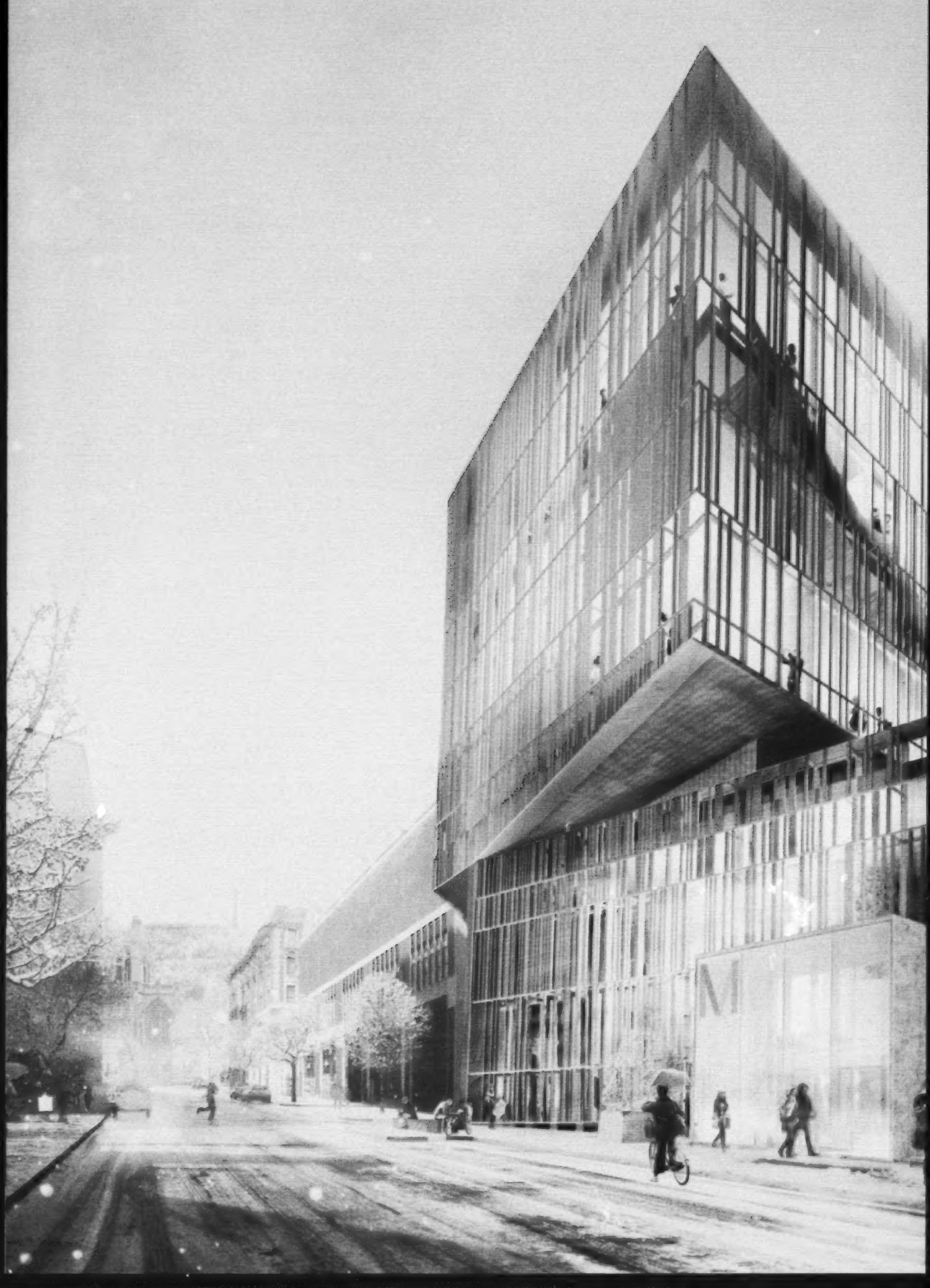
6. In the past two years, the MMFA has doubled the number of participants in educational and community activities, achieving a Canadian record of 203,441.

7. The MMFA provides free admission to its collections for people aged 30 and under. Unlike other major Quebec museums, the MMFA does not receive any additional funding to make up for the loss of revenue.

BRIAN M. LEVITT

Chairman of the Board

The future Michal and Renata Hornstein Pavilion for Peace. Photo Doug & Wolf



8. In the past three years, the MMFA has dramatically increased the revenue generated by its activities. Our success in this area is well known and superior to that of any other museum in Quebec or indeed in all of Canada. The MMFA is actually the only museum to commit itself to covering 100% of the additional operating costs related to its expansion projects through fund-raising campaigns in the private sector. We inaugurated this approach with the Claire and Marc Bourgie Pavilion of Quebec and Canadian Art in 2011. We will do the same with the Michal and Renata Hornstein Pavilion for Peace, due to open in late 2016.

9. The MMFA's performance in terms of exhibition production, collection expansion and the development of educational programmes is internationally recognized for its exceptional quality.

10. Thanks to a policy of proactive appeals in the past five years, the MMFA has acquired 5,528 artworks valued at more than $81 million.

11. Over the past seven years, the MMFA has basically operated on a break-even basis, notwithstanding diminished government support.

Unfortunately, fiscal 2013-2014 ended with an operating deficit, owing to the cuts in funding from the Government of Quebec. However, given the success of the exhibition *Chihuly*, the touring exhibitions and the increase in membership, the impact of these cuts has been less dramatic than expected.

As a result, the deficit is smaller than it might have been thanks to the exemplary management carried out by the team, their productivity, vigilance and imagination. Thanks to rigorous management and increased self-generated income, the percentage of the latter rose from 41.5% in 2007-2008 to close to 54% for the current fiscal year. I cannot, however, draw your attention to our performance without also mentioning the ongoing support of our VIP members. For the first time in our history, the revenues from memberships have exceeded the $2 million mark. This strong feeling of belonging and the loyalty of a continually growing audience encourage us in pursuing our mission and excelling in the development of even more exciting new exhibitions and activities.

As recommended in the report on the future of Quebec's museums submitted by Claude Corbo in 2013, it is vital that the indispensable role played by the national museums and the Montreal Museum of Fine Arts in the principal areas of our heritage – the fine arts, history and ethnology – be confirmed; notably by providing them with the necessary financial means to carry out their responsibilities. For example, the Corbo report recommended that, given the leadership role of the MMFA and the need to reinforce it in the fields of conservation, research, collections and education, the sum of $2 million be added on a regular basis as of 2014-2015 to the operating grant provided by the Government of Quebec; and that this additional sum thereafter be indexed annually.

Being an optimist, I am confident that the Government of Quebec will agree that the Museum's performance and contribution to Montreal and Quebec merit additional support – and act accordingly. Despite the announced cuts, I must still thank all our government partners – ministers, deputy ministers and officials – who, in spite of a difficult context, do their best to find creative solutions to a complex situation. It is obvious that, without their continued co-operation, we would not be able to fulfill our mission. I would especially like to mention the support of the Ministère de la Culture et des Communications du Québec. I am also grateful to Heritage Canada and its Museums Assistance Program, and the Conseil des arts de Montréal and the Canada Council for the Arts for their ongoing support.

I would also like to underline the vital contribution of the Museum's Volunteer Guides, who offer our visitors an enhanced experience with their tours and who continue, in spite of the astonishing increase in our clientele, to be as passionate, enthusiastic and dedicated as ever.

I must also stress once more the important part played by our Volunteer Association, which, through the fund-raising events it organizes, such as the annual Museum Ball, has been able to present the Museum with the sum of over $1 million.

I would also like to take this opportunity to express my gratitude to all the collectors who have agreed to donate their works to the Museum, so that the public can appreciate them. The list is too long for me to name them all, but my warmest thanks go out to each and every one of them.

This year, the Museum's Board of Trustees welcomed new members Helen Antoniou, François Lacoursière, Lise Croteau, Jonathan Deitcher and Martin Thibodeau, whose experience has proved invaluable. My sincere thanks are due to the outgoing members of the Board. Throughout their terms, Eric J. Klinkhoff, Charles Lapointe, Marie-José Nadeau and Jean Rizzuto gave us the benefit of their expertise as Trustees while sharing their passion for the visual arts with us.

None of the Museum's success would be possible without the hard work and commitment of its people, under the inspired leadership of Director and Chief Curator Nathalie Bondil.

I am profoundly convinced of the importance of an institution such as ours for the community and for Montreal. To be prepared to take its proper place on the world stage and establish itself as a great international city, Montreal needs cultural engines on a grand scale. The MMFA is now more than ever considered to be one of the world's great museums. It is a catalyst for Montreal's cultural vitality, and unquestionably contributes to the city's prosperity. I am confident that it will continue to do so. ■

▶
New educational facilities in the future Michal and Renata Hornstein Pavilion for Peace. Photo Atelier TAG

A TRIBUTE TO THE MUSEUM'S VISIONARY BUILDERS

This year, three of our major patrons have left us, and I wish to express our deep respect to their families and our warmest gratitude for their contribution, which had such an impact on the evolution of our institution.

Bernard Lamarre, Jacqueline Desmarais and Paul Desmarais in front of *Golden Autumn* by Tom Thomson at the opening of *Canadian Masters from the Collection of Power Corporation of Canada, 1550-1950* at the MMFA, on February 16, 1990.

Liliane and David M. Stewart. Archives, Macdonald Stewart Foundation.

PAUL G. DESMARAIS

Paul G. Desmarais definitively helped make the MMFA the institution it is today. A great collector who was passionate about architecture, Mr. Desmarais was the first major francophone patron to make a significant donation to the MMFA for an expansion project, the Jean-Noël Desmarais Pavilion, which was inaugurated in 1991. A pioneering visionary, he chose in this manner to honour his father, Jean-Noël. Paul Desmarais not only contributed to expanding the Museum, but he also enriched the collection over the years by donating works of art and encouraging other collectors to follow his lead. In addition, he established a fund for the major international exhibitions organized by the MMFA, and made a considerable contribution to the construction of the Claire and Marc Bourgie Pavilion of Quebec and Canadian Art.

LILIANE M. STEWART

Liliane M. Stewart, the great visionary who enabled Montreal to take its place as a UNESCO City of Design on the international stage thanks to the outstanding collection she donated to the Montreal Museum of Fine Arts in 2000, to the hundreds of acquisitions generated by her donations of money and by the Museum's acquisition committee, which she chaired, and to the numerous exhibitions and scholarly publications of the Macdonald Stewart Foundation. Her contribution as a major patron for Montreal was recognized across Canada and indeed across North America. On May 3 of this year, thirty years after his passing, she rejoined her beloved husband, David. Mrs. Stewart single-handedly created for Montreal a museum of decorative arts, one of the finest collections on the continent. This "best friend of Montreal's museums," a woman of great refinement and generosity, notable for the scholarly vigour of her approach, retained her sparkling curiosity and intelligence her whole life.

Claude Bourgie-Bovet, Marc and Claire Bourgie and Pierre Bourgie. Photo Denis Bernier

CLAIRE BOURGIE

And finally, the mother of Pierre Bourgie, a Museum Trustee, Claire Bourgie also left us. This kind and generous lady, who endorsed the Bourgie family's vision to sponsor the Pavilion of Quebec and Canadian Art, merits the greatest respect.

SIXTH AND SEVENTH ARCHITECTURAL AWARDS FOR THE CLAIRE AND MARC BOURGIE PAVILION

- **AWARD OF EXCELLENCE FROM QUEBEC'S RELIGIOUS HERITAGE COUNCIL**

The MMFA received an honourable mention at the 2013 Quebec's Religious Heritage Council Awards for excellence. This award recognizes the transformation of the former Erskine and American Church into the Claire and Marc Bourgie Pavilion of Quebec and Canadian Art.

- **URBAN DESIGN AWARD**

Architecture Canada, the Canadian Institute of Planners and the Canadian Society of Landscape Architects presented the 2014 Canadian National Urban Design Award to Provencher Roy associés architectes for the transformation of the Erskine and American Church and construction of the new Pavilion of Quebec and Canadian Art.

THE FUTURE MICHAL AND RENATA HORNSTEIN PAVILION FOR PEACE

Brian M. Levitt, Chairman of the Board, Manon Asselin, architect, Michal Hornstein and Nathalie Bondil at the announcement of the name of the Museum's fifth pavilion, the Michal and Renata Hornstein Pavilion for Peace. Photo Pierre Longtin

In November 2013, we announced the addition of a fifth pavilion to house the collection of Old Masters generously donated by Michal and Renata Hornstein, as well as the Museum's collection of international art, educational facilities and studios for art therapy. In tribute to these outstanding patrons and in recognition of their life story, this pavilion, which will be launched in 2016 to kick off the celebrations for Montreal's 375th anniversary, will bear a message of peace.

"It is a strong message of peace, consistent with the image of the city itself, which has given refuge to so many people from around the world, and also of peace for the soul that the Museum wishes to bring its hundreds and thousands of visitors, including children, families, and those who are in pain and isolated... The Michal and Renata Hornstein Pavilion for Peace will be an opportunity for the MMFA to continue the task of putting down roots in the community that it has undertaken in recent years through its work in connection with preschoolers, members of ethnic communities, people who would benefit from art therapy and seniors. Not only does the name of the pavilion make it possible to distinguish the future pavilion from the one that has borne the name of Michal and Renata Hornstein since 2000, but it will also enable us to support a cause that is particularly dear to the couple. Thus, they will be recognized not only as great collectors and patrons, but also for the values they have defended throughout their lives, regardless of the trials and tragedies they have been through. I know how committed the Hornsteins are to cultivating in the younger generation a love of art by offering to share their treasures with the public at large, and also to promote the values of generosity, open-mindedness and tolerance, the very values they have always shared with their family and the family of their adopted country," declared Nathalie Bondil at the unveiling of the name of the Museum's Fifth Pavilion on November 11, 2013.

This year, construction on the Michal and Renata Hornstein Pavilion for Peace began. The construction site resembles a teaming anthill, with a multitude of workers and craftspeople working all year long at building the Museum's future. The result will be spectacular. We thank all of the builders; through their efforts hundreds of thousands of visitors will be able to enjoy works by Old Masters, works from the First French Empire and modern art, and take part in educational activities.

We could not proceed with the construction of the new Pavilion without the capital and operating funding in place. I want to express our thanks to the Government of Quebec for agreeing to contribute the bulk of the capital funding, and to Michal and Renata Hornstein for their generous support of the operating funding. A special thank-you goes to our education benefactor, Michel de la Chenelière.

FIFTH PAVILION EXPANSION PROJECT HONOURED

■ CANADIAN ARCHITECT AWARD OF EXCELLENCE

As construction of the Michal and Renata Hornstein Pavilion for Peace progresses steadily, the consortium of Manon Asselin (Atelier TAG) and Jodoin Lamarre Pratte Architectes has already earned honours for its design, winning one of the eleven prizes in the 2013 Canadian Architect Awards of Excellence. Of the 208 projects submitted, the jury honoured six, including our pavilion, with an Award of Excellence. This award underscores the quality of the innovation and excellence in the design of our Fifth Pavilion. The jury was unanimous: the building's transparent façade and its integration into Bishop Street make this a remarkable architectural complex.

■ MIES CROWN HALL AMERICAS PRIZE

The Pavilion for Peace was also selected for the prestigious Mies Crown Hall Americas Prize for Emerging Architecture from the College of Architecture at Illinois Institute of Technology. This biennial prize recognizes the most noteworthy projects by young architects in North and South America.

THE CHALLENGES OF SUSTAINED GROWTH

A YEAR OF RECORDS

The phenomenal growth experienced by the Montreal Museum of Fine Arts in the past few years shows no signs of letting up. Several records were broken in 2013-2014, a feat unequalled in Canada. Our success would not be possible without the teams, professionals and volunteers who continue to demonstrate their phenomenal commitment to the Museum. We must acknowledge their collective efforts – and thank them at every opportunity. Let's take a look at these records.

1. ATTENDANCE

The MMFA is the only museum in Canada to surpass the one million mark for visitors, as reported by the *Toronto Star*, *"Canada's biggest winner of 2013 was Montreal's Museum of Fine Arts. It attracted 1,015,022 visitors, becoming Canada's only member of the million-visitors club,"* and the *National Post*, *"Canada's star museum remained Montreal's Museum of Fine Arts, which attracted 1,015,022 visitors in 2013."* (statistics from January 1 to December 31, 2013).Over the past decade, attendance figures rose from 600,000 to more than one million, a 67% increase. Many thanks to our Security, Visitor Services and Admission team and to our Maintenance Department, which have been kept very busy.

2. MEMBERSHIP

Museum membership continues to grow at an extraordinary rate, with 88,000 members, a 143% increase since 2011 (36,000). Kudos to the Museum's Membership and Customer Service team for their wonderful work!

3. EXHIBITION COSTS

With the net cost of exhibitions down by 50% in the past five years, the Museum had a second profitable year, thanks to *Chihuly* and the record number of exhibitions we exported to six cities: *Tom Wesselmann* to Richmond, *Peru* to Seattle, *Venice* to Portland and *Jean Paul Gaultier* to Rotterdam, Stockholm and Brooklyn. The MMFA opens more major exhibitions internationally than it does in Montreal – truly remarkable for a non-profit organization! These results reflect an ongoing quest for innovation, a rigorous approach to quality of content, a focus on topics of both local and global relevance, better planning, longer exhibition runs, efforts to curtail and share costs (through the sale of exhibition catalogues, for example), a proactive search for partnerships and exports of most of the Museum's exhibitions (two out of three).

4. CIRCULATING EXHIBITIONS

The number of highly complex projects circulated by the Museum is unequalled in Canada and rare in Europe. This dynamic approach, based on initiative and entrepreneurial spirit, is successful both in terms of our international outreach and the financial balance we must achieve. Admittedly, it generates extra work (installation and dismantling of fourteen exhibitions with several thousand works for which we are directly responsible!) for our curatorial and production teams, to whom we are deeply grateful. Above all, without the confidence and support of our many partners and lenders, we would not be able to present such ambitious exhibitions, since they exceed our own financial means. Over three consecutive weeks, we opened three major exhibitions in three different cities (*Peru* in Seattle, *Venice* in Montreal and *Jean Paul Gaultier* in Brooklyn) – a first for the Museum!

5. THE JEAN PAUL GAULTIER PHENOMENON

In December 2013, with the presentation of the exhibition in Brooklyn, New York, the seventh leg of a tour launched in 2011 by the MMFA, total attendance topped one million visitors. The exhibition continues to be a hit with the public and critics alike – unheard of for a fashion exhibition, but now part of its remarkable history. This project has been continually enriched by the hard-working, talented teams at both Maison Gaultier and the MMFA. *"For me, this exhibition is the best possible passport for ensuring that my works are seen by as many people as possible. A million visitors since the start of the tour. In my wildest dreams, I could never have imagined that this amazing adventure would travel the entire planet,"* said the designer. There have been three milestone exhibitions to date in the history of fashion: *Yves Saint Laurent* at the Metropolitan Museum, the controversial first exhibition by Diana Vreeland dedicated to a living couturier in 1983; *Alexander McQueen*, at the same museum in 2011, which drew 662,000 visitors; and *Jean Paul Gaultier*, with twelve confirmed presentations of what Gaultier has called his *"biggest fashion show ever"* – and it's not over yet! The announcement that the exhibition would be presented, at long last, at the Grand Palais in Paris garnered positive media attention in France, Canada and internationally with the presentation of his haute couture collection in January 2014.

6. RECORD ACQUISITIONS

The MMFA ended its 150th-anniversary fundraising campaign by publishing a revised edition of its guide to the collections, with 200 additional works, receiving a total of $19 million in campaign donations, and achieving the milestone of 40,000 works in its collections. One-seventh of these works were acquired over the past five years, and many new records were set for value, notably as a result of the Hornsteins' gifts. We thank our donors, collectors, curators, conservators, archivists and acquisition committee members.

7. RECORDS FOR EDUCATION

The numbers for education are growing steadily (with 73,000 students taking part in school visits this year), and there is growing focus on the Museum's collection. We have gone from fifteen to thirty-three educators in less than two years: in just eighteen months, visitors to our new educational facilities grew from 100,000 to 200,000 participants. The enthusiastic response by families, school groups and visitors with special needs to the new Studios Art & Education Michel de la Chenelière, which opened in September 2012, shows we have only scratched the surface. The challenge we face is to maintain quality in the context of this impressive increase before heading to new heights when our educational facilities grow again with the opening of the new Michal and Renata Hornstein Pavilion for Peace. Michel de la Chenelière is our man of the hour, with support from an amazingly motivated team.

NATHALIE BONDIL

Director and Chief Curator

Photo © André Tremblay

THE PARADOX OF GROWTH

While we are heartened by all these records, they bring with them a need to reflect on how our institution will adapt to the challenges of growth, weakened as it is by government cuts and pressure from the demands of our many visitors, donors, VIP members and school groups on a team that is already stretched to the limits, whether at the programme development or delivery stage. In the short term, with a major expansion project that will entail the reinstallation of a large part of our collections by the end of 2016, we have improved our internal structure so we can face the future with greater equanimity. The MMFA will have to deliver a repeat performance exactly five years after opening the Claire and Marc Bourgie Pavilion and reinstalling all of its collections, and with the launch of a new major fundraising campaign on the heels of the previous campaign just ended, in a saturated market and a gloomy economic climate. In this context, we depend on our regular supporters more than ever.

Since the project was launched in 2011 and we began brainstorming in 2012, we have worked feverishly to ensure that the MMFA performs well in adapting to its new dimensions. Here are some examples of the strategic changes implemented with support from our Chairman of the Board, Brian M. Levitt, our management team and the Board of Trustees so that the MMFA can continue to grow harmoniously and with self-assurance, after the opening of a fourth pavilion and ready for the addition of a fifth, and beyond.

Until now, the Museum's self-funding was dependent primarily on the appeal of its major exhibitions, the costs of which had already been considerably reduced over the past five years (see points 3 and 4 above). Since admission to the permanent collection was free, the major exhibition programme, the only one with an admission fee, was essential for activating memberships and ticket sales. In recent years, exhibition sponsorships have decreased sharply, which can be attributed to the major fundraising campaign for the Pavilion of Quebec and Canadian Art conducted in parallel, with some payments staggered until 2018 or even beyond. Partnerships with other museums contributed greatly to improving the financial results for temporary exhibitions, especially in the more difficult economic climate and more competitive market.

The Museum is therefore facing a growth challenge that requires smooth progression both in managing human resources and in organizing tasks, especially since the institution, currently operating at full power, has had to absorb major cuts to its 2012-2013 budget, and even since 1995, as described in the President's report.

Despite its irrefutable success, the Museum is undermined by cuts to its operating budget and finds itself in a situation of decline that is not necessarily obvious, because we must differentiate between the imperatives of "management" and "productivity." The Museum is running a larger engine with a dwindling fuel supply, and yet it must continually accelerate: this paradox is masked by the Museum's success.

In this context, we must no longer think of the institution only in management terms but also in terms of development in order to support its productivity. In future, the aim will be to diversify the sources of self-funding if we are no longer to be at the mercy of endless cuts: we need to "develop development."

DEVELOPING DEVELOPMENT

Five possible solutions for restructuring the Museum were implemented in order to provide harmonious support for the institution's growth and further expand self-funding, with the goal of reducing vulnerability to budget cuts.

1. MODIFYING ADMISSION FEES

The MMFA was the last major museum in Canada to offer free admission to its permanent collection (following its expansion, the Musée national des beaux-arts du Québec also charges admission to the collection). It was with a heavy heart that we had to make this decision. However, we have maintained some very generous access conditions including, for example, one free Sunday a month for all, free admission at all times for those aged 30 and under, for families, school and community groups, free admission for people 65 and over on Thursdays, and so on. The MMFA remains the most generous museum in terms of free access to its collection and discovery exhibitions, and a new programming strategy has also been introduced to energize the MMFA's cultural offerings. By charging admission to the collection, the Museum will be able to benefit financially from tourists.

2. STRENGTHENING THE FOUNDATION

The economic model to be followed will also emphasize cultural philanthropy, creative partnerships, fundraising models, gifts and exchanges of service. The full-time direction of the Foundation by Danielle Champagne, with a consolidated team, will enable the Foundation to be much more effective and proactive. All needs are currently being re-examined with a view to being funded differently.

3. WORKING IN PARTNERSHIP

Throughout the city and the country, in the current context of budget cutbacks, today's collective values make all the more obvious the need for institutions to work together, regardless of their specific field. By embracing co-evolution rather than competition, the MMFA stands out as an inspiring and unifying force in an ecosystem of co-operation. One example that is finally bearing fruit is the International Festival of Films on Art (FIFA), which, like the Arte Musica Foundation, is now in residence at the Museum. FIFA+ has been very positively received: by joining forces with the Museum, it can present activities outside the festival period and develop projects that will feature its encyclopedic collection of 4,000 documentaries. Having these two organizations (music and art films) in residence at a fine arts museum forms a unique triangle and reflects the Museum's growing interest in diversifying its audiences and enriching its content. This multidisciplinary cultural offering will benefit everyone, and the Museum will reaffirm its role as a vibrant, welcoming institution offering a diversity of experiences to its various audiences.

4. CONTINUING TO DEVELOP EDUCATION

Education leads to stable, long-term attendance and attracts many partners. This is the Museum's future. Art does a body good, just as sport does, as demonstrated by recent studies. The appointment of Jean-Luc Murray as the Director of Education and Community Programmes, actively supported by the Museum Foundation and the Education Committee, will enable the Museum to explore some new areas and reach new audiences, such as early childhood, schools, universities, art therapy, families, diversity, people with special needs and seniors. The newly created position of Educational Projects Developer will heighten the impact of art throughout Quebec by helping teachers, supporting societal values and encouraging future generations to take ownership of their collective heritage, our collections – and theirs – which will one day be their philanthropic responsibility.

5. REINFORCING THE MUSEUM'S SOCIAL MISSION

Educational programming will be expanded to address other general and societal problems. An area of sustainable development, it is also very positively perceived by outside patrons and partners. Such diversification of areas of interest also enables the Museum to move beyond the event-driven model of the major exhibitions by attracting more audiences to the collections, "the core of the reactor."

During Montreal's 375th-anniversary celebrations, the Museum will be opening its new pavilion of international art and education, the Michal and Renata Hornstein Pavilion for Peace. This new pavilion will focus on the Museum's social mission, a value also embraced by the Hornsteins, who survived the Holocaust. It is fitting that this pavilion is being built in Montreal, which has long been a haven for refugees. The Michal and Renata Hornstein Pavilion for Peace will become a tool for education and for promoting the values that unite us, beyond the confines of disciplinary boundaries. •

NOT ENOUGH HAS BEEN SAID about the international acclaim garnered by the Montreal Museum of Fine Arts' exhibitions. While the Museum was launching Splendore a Venezia *in Montreal, the Seattle Art Museum was inaugurating* Peru, Kingdoms of the Sun and the Moon, *and the Brooklyn Museum was presenting the* Jean Paul Gaultier *exhibition. Three projects, all made in Montreal. Well done!*

– LA PRESSE, Montreal

88,000

That is the number of members now belonging to the Montreal Museum of Fine Arts. In comparison, the museum with the most members in France, the Louvre, has only 60,000. Headed by the French native Nathalie Bondil, this Canadian museum last year exceeded one million visitors for the first time in its more than 150 years of existence.

– LIBÉRATION, Paris

A LOOK AT OUR PROGRAMMING

It was a remarkable year for national and international relations at the Museum, which hosted the Canadian Art Summit in April. Then, in May, the 170 directors of the prestigious American Association of Art Museums Directors (AAMD) held their annual meeting in Montreal for the first time. In the fall, the Museum welcomed the French Regional American Museum Exchange (FRAME). These visitors (re)discovered, toured and explored our new facilities to the sounds of Venetian music. They are essential partners for our loans, productions and travelling exhibitions.

A critical and public success, *Peru. Kingdoms of the Sun and the Moon – Identity and Conquest in the Ancient, Colonial and Modern Eras*, the high-calibre exhibition organized in-house, welcomed 132,415 visitors before travelling to the Seattle Art Museum, where Harold Forsyth, Peru's ambassador to the United States, said at its opening: *"This is the most important exhibition on Peru ever produced in the United States."* It featured a vast selection of treasures from the Pre-Columbian and colonial eras to Indigenism, including more than one hundred works never before seen outside Peru. The 370 works of art came from close to fifty public and private collections, including more than thirty in Peru, as well as the United States, France, Germany and Canada.

We thank our partners for this exhibition: Scotiabank (presenting sponsor), the government of Peru and the city of Lima, Air Canada, Bell, the MMFA'S Volunteer Association, Richter, *La Presse* and *The Gazette*.

CHIHULY: UTTERLY BREATHTAKING!

At our invitation, Dale Chihuly executed a stunning exhibition of glass sculptures designed specifically for the Museum's interior architecture, with works that reveal his powerful creative vision. Born in 1941, Chihuly is recognized worldwide for having revolutionized the Studio Glass movement, elevating glass, his favourite material, from the realm of craft to that of fine art. Considered the Tiffany of our time, the artist raised the art of blown glass to the level of large-scale sculpture and pioneered the use of this delicate material as a means of expression for environmental art. An immersive, astounding and grandiose visual experience, this exhibition, organized by the MMFA in partnership with Chihuly Studios, left visitors spellbound and contributed to spotlighting Montreal as a UNESCO City of Design.

After presenting the exhibition *Louis Comfort Tiffany: A Passion for Colour* in 2009 and reinstalling its outstanding collection of design and art glass during the 2011 expansion, the MMFA exhibited, for the first time in Canada, 10,000 pieces of glass comprising these spectacular monumental installations that defy the apparent fragility of the material to transport us to a magical world. With fire, gravity, breath and centrifugal force, this accomplished artist and his master craftsmen play with colours, reflections and organic forms, using repetition, accumulation, layering arrangements of modular and singular elements to create unparalleled rhythms and visual effects.

Chihuly created two superb installations for the MMFA: A spectacular *Persian Colonnade* to adorn the peristyle colonnade at the head of the Michal and Renata Hornstein Pavilion's majestic staircase, and *The Ruby Pineapple*, a chandelier with an amazing history. In 1997, Chihuly was invited to the city of Vianne, France, to work hand in hand with the local factory's team of glassblowers: *"We worked for about ten days and towards the end, we realized that we had made one of my most remarkable chandeliers. First of all, I looked at all the interesting moulds used in the workshop for making lampshades. After choosing a superb pineapple-shaped mould, I thought I would use it to create something I had never attempted in the thirty-five years of my career."* When the work was finished, all the pieces of glass were packed into two 12-cubic-metre containers to be shipped to Seattle. Unfortunately, when the ship was hit by a storm in mid-Atlantic, one of the containers fell overboard, taking the work with it: *"My superb pineapple-shaped chandelier was lost forever."* Fifteen years later, Chihuly re-created the lost chandelier, a symbol of the connections between France and North America. We acquired it, thanks in part to funds raised by the Museum's Volunteer Association, in honour of Liliane M. Stewart, the design pioneer who presented the first exhibition of Chihuly's works in 1986 at the Montreal Museum of Decorative Arts. We are pleased that we were able to offer her this recognition just before she died in 2014.

For this exhibition, the MMFA produced the first comprehensive publication in French on Chihuly's work. With graphic design by the celebrated Quebec agency Paprika, this monograph was produced in French and English editions under the general editorship of Diane Charbonneau by the Museum's Publishing Department in association with Prestel/DelMonico Books, New York.

Although he was not well known to French-speaking audiences, Chihuly proved to be so popular that the exhibition was held over. An outstanding success, this exhibition single-handedly beat *The Warrior Emperor and China's Terracotta Army* for attendance (277,051 vs. 247,491) to become the most popular exhibition of the last ten years! Many thanks to SAQ (our presenting sponsor), the MMFA's Volunteer Association, Air Canada, Bell, Richter, *La Presse* and *The Gazette*.

All summer long, tourists and Montrealers admired *The Sun*, a monumental work made with 1,200 pieces of glass. It was so popular that it was decided to organize a public fundraising campaign to keep it on display outside the Museum, in front of the entrance to the Michal and Renata Hornstein Pavilion (see photo on page 55). ▸

In 8th position among the TOP 10 international exhibitions dedicated to decorative arts in 2013, with 277,051 visitors

– THE ART NEWSPAPER, London

A PROMETHEAN GLASS-MAKER. Chihuly, to whom the MMFA has devoted an entire exhibition, is little known in France. However, he is one of the most important glass makers working today, and he is the one pushing the art of glass-blowing to new heights.

– L'OBJET D'ART, Paris

The museum curated the works beautifully, sparsely and with brilliant lighting that makes the glass sculptures seem to glow from within.

– 7 DAYS, Vermont

Chihuly at the MMFA is a sublime botanical garden, a kind of world of wonders.

– RADIO-CANADA

The must-see exhibition in Canada this summer.

– L'EXPRESS, Toronto

Chihuly is a great artist who thinks big – maybe because he has a place where he can see the stars.

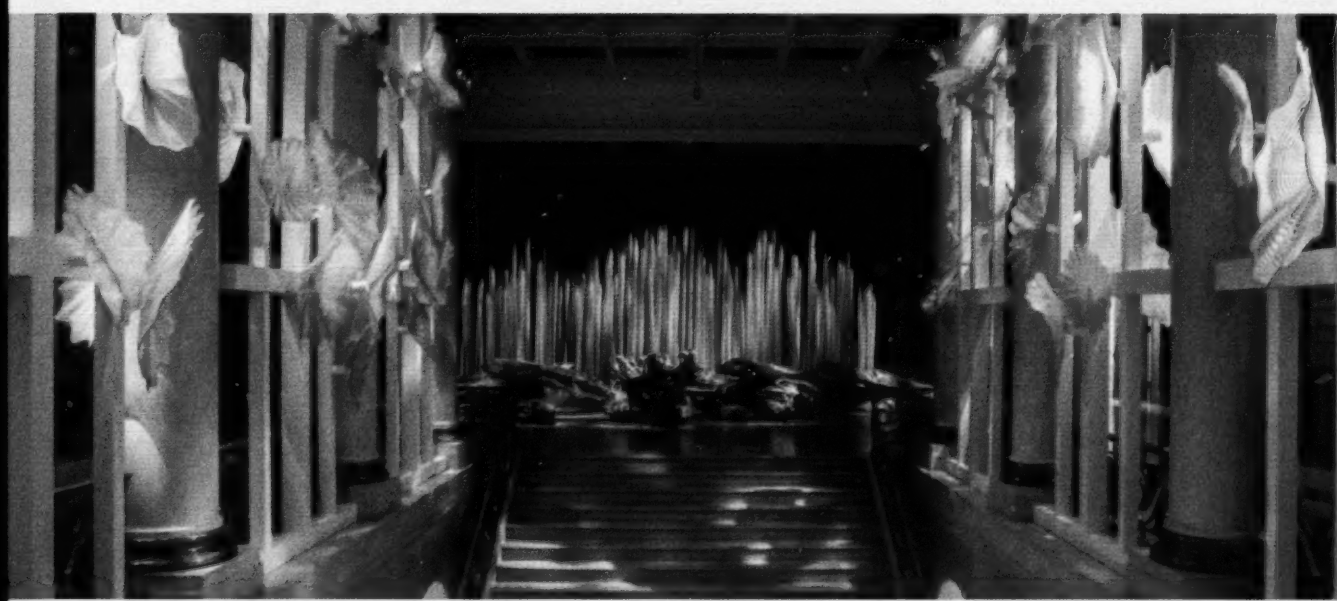
– THE GAZETTE, Montreal

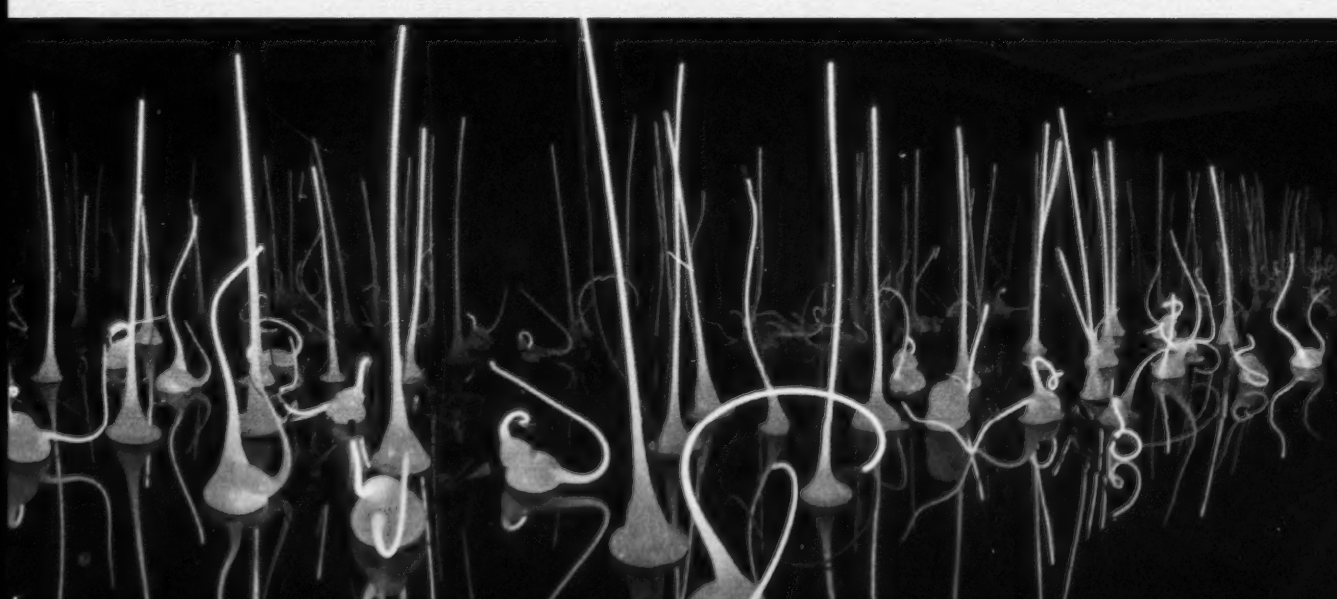
Spectacular garden of glass sprouts at new Montreal museum show on Chihuly.

– THE CANADIAN PRESS, Toronto

▸

Photos Denis Farley and Terry Rebel





A MUSICAL SEASON IN VENICE

SPLENDORE A VENEZIA: ART AND MUSIC FROM THE RENAISSANCE TO BAROQUE IN THE SERENISSIMA

"In Venice, in the same way that one cannot feel except in music, one cannot think if not in images," wrote Gabriele D'Annunzio around 1900 in his flamboyant ode to Venice. At the MMFA, it is now equally impossible to see without listening, to listen without seeing. Two years after the opening of the Bourgie Concert Hall – a heritage building that also possesses acoustic properties – music has found its place front and centre at the Museum. Music has already played an essential part in our bold, original major exhibitions for the past few years. First conceived of five years ago, when Bourgie Hall was no more than a dream, this new presentation of music and the visual arts in Renaissance and Baroque Venice sparked a multidisciplinary dialogue, with a fine arts museum and a professional concert hall run by a resident music foundation: a unique combination!

Under the high patronage of His Excellency Giorgio Napolitano, President of the Italian Republic, the exhibition was designed and organized by the MMFA. This original project presented an unusual portrait of a period of remarkable vitality in the visual arts and music. It featured 120 paintings, sculptures, drawings and prints by some of the greatest artists of the Serenissima, from sixty-one prestigious lenders – no small feat! – including outstanding loans such as Titian's *The Concert*. The Musée de la Musique in Paris collaborated on the project from the outset, providing scientific expertise and agreeing to lend valuable early instruments. The exhibition then travelled to the Portland Art Museum, Oregon, where it was presented from February 11 to June 8, 2014; this was a challenge, given the complex negotiations involved in circulating an exhibition of works by Old Masters.

Exhibition curator Hilliard T. Goldfarb, a specialist of the Italian Renaissance, developed the concept for the exhibition, which was designed by Guillaume Lord. At the heart of the exhibition was a traditional Venetian gondola, "Donatella," crafted in the late nineteenth century by Pietro Amadi and on loan from the Guy Laliberté collection. On one side was the inscription *In barca vien con mi* (Embark with me).

An outstanding musical experience, the exhibition presented an incredibly varied programme of concerts and lectures, developed in collaboration with Isoloe Lagacé, general and artistic director of the Arte Musica Foundation, as well as a musical audioguide and a spatialized sound environment designed by François Hiatrault, an early music consultant, so that visitors could listen to one or more pieces of music directly related to a work or an instrument. The Montreal record label Atma released a compilation disc of fifteen works by the great Venetian composers, performed by leading Canadian and international musicians and ensembles.

An accompanying exhibition catalogue was produced under the general editorship of Hilliard T. Goldfarb. Designed by Montreal graphic design studio Chinotto, it was produced by our Publishing Department, in association with Éditions Hazan and Yale University Press.

The Museum would like to thank Metro, our presenting sponsor, and Osler, Hoskin & Harcourt, the premium donor. We would also like to thank the MMFA's Volunteer Association, Zonin, The Gladys Krieble Delmas Foundation, Bell, Air Canada, Richter, *La Presse* and *The Gazette*, as well as an anonymous donor. ▸

Almost perfectly paced. Music is once again central to the premise of a novel exhibition that shows how Venice increasingly brought music to the forefront, going so far as to promote the development of women's orchestras at a time when music was performed primarily by men.

– L'ŒIL, Paris

A musical backdrop for Venice. After visiting the exhibition, it is hard not to share writer Francesco Sansovino's opinion of Venice: "Music truly has a place in this city."

– JOURNAL DES ARTS, Paris

Let the music play! At the MMFA, a duet between music and fine arts. The exhibition provides insight into the unique role of music in the Serenissima and the innovations that emerged there.

– L'OBJET D'ART, Paris

A real delight for lovers of both painting and music.

– THE BURLINGTON MAGAZINE, United Kingdom

Splendid! Such is the tone of this exhibition at the Montreal Museum of Fine Arts, where Venetian music and visual arts are in perfect tune, with more than one hundred masterpieces in six galleries. Be sure to see the precious paintings, rare prints and instruments, and listen to the ambient music or an audioguide with eighteen carefully selected pieces.

– BEAUX-ARTS MAGAZINE, Paris

Montreal Museum of Fine Arts' Splendore a Venezia is a spectacle to behold.

– NATIONAL POST, Toronto

Baroque splendours in Montreal.

– CORRIERE DEL VENETO, Venice

The word "splendour" is not a cliché here; visitors are directly immersed in musical Venice, which surrounds them with colours, lights and sounds.

– LA GAZETTE DROUOT, Paris

This kind of comprehensive experience promises to be a unique and enjoyable presentation of Venetian culture.

– FINE ART CONNOISSEUR, New York

This is the cultural event of the fall for music buffs and lovers of Venetian painting. The exhibition at the Montreal Museum of Fine Arts, and the accompanying concerts in Bourgie Hall are a balm for the soul.

– LA PRESSE, Montreal

The Montreal Museum of Fine Arts scuttles the notion that art exhibits should be seen and not heard.

– THE GLOBE AND MAIL, Toronto

▸ Photos: Denis Farley

A CONTEMPORARY WINTER

PETER DOIG'S PAINTINGS...

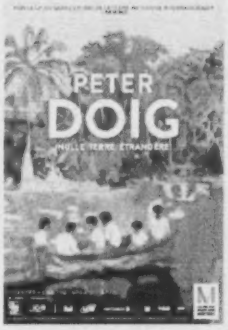
Peter Doig: No Foreign Lands owes its title to the Scot poet Robert Louis Stevenson, who wrote in *The Silverado Squatters*: *"There are no foreign lands. It is the traveller only who is foreign."* The exhibition presented works painted in Trinidad, where Doig now lives. It was the first major exhibition of the artist's work since his mid-career retrospective in 2008 shown at Tate Britain, London; the Musée d'Art Moderne de la Ville de Paris; and the Schirn Kunsthalle, Frankfurt, but also the first exhibition of its kind to be presented in North America. This landmark event was part of an ambitious season of contemporary art exhibitions at the MMFA.

Co-produced by the MMFA and the National Galleries of Scotland, where it was presented first, the exhibition enjoyed remarkable critical acclaim and international media coverage (from *The Economist* to *The New York Times*). For the painter, presenting the exhibition in the two cities that have played a vital role in his life as an artist – Edinburgh, where he was born, and Montreal, where he spent some of his youth and where he returned as an adult – is deeply meaningful. *"To be exhibiting in Montreal, where I have lived, worked and have great fondness for means a lot to me. My time in Quebec as a child during Expo, through my early teens and then again my twenties in Montreal, were formative years in the development of my painting. I know the Museum's galleries from childhood, so to be exhibiting there now is a great privilege,"* said Doig.

Peter Doig is among the living painters whose works command the highest prices in the world. A unique painter with a limited corpus, he works slowly with exceptional mastery and historical knowledge of his craft. His work, which follows a tradition that includes Gauguin, Bonnard and Munch, takes a measured, aesthetic look at the mysteries of the craft of painter. *"What paths are left to travel for a painter for whom there are no foreign lands?"* commented Stéphane Aquin.

The exhibition was jointly curated by Stéphane Aquin, the Museum's Curator of Contemporary Art, and Keith Hartley, chief curator of the Scottish National Gallery of Modern Art. The Michael Werner Gallery in New York and London also played a significant role in bringing this project to life. Gordon VeneKlasen, Parinaz Mogadassi and Harry Scrymgeour were instrumental in developing this exhibition and in producing the catalogue published by Hatje Cantz and Somogy.

Heartfelt thanks to our partners: RBC, Ice Fresh, the MMFA's Volunteer Association, Air Canada, Bell, Richter, *La Presse* and *The Gazette*, as well as an anonymous donor.



During the exhibition's inaugural events, Canadiens fan Peter Doig (centre) received a jersey belonging to legendary hockey player Yvan Cournoyer from the equally legendary Guy Lafleur (left) and Réjean Houle (right). Photo Cal Nault

After Edinburgh, the Montreal Museum of Fine Arts is presenting the very fine retrospective of the great Scottish born painter Peter Doig. With its title borrowed from Doig's fellow countryman, Robert Louis Stevenson, this is a colourful pictorial odyssey...

– L'OBJET D'ART, Paris

For this homecoming, the Montreal Museum of Fine Arts delved into the heart of his [Peter Doig's] work to decode the creative process of this British painter, who is fascinated by vague, abandoned landscapes onto which viewers are free to project their own emotions.

– BEAUX-ARTS MAGAZINE, Paris

The MMFA is presenting a gorgeous exhibition of works by a remarkable artist, Peter Doig, from the past ten years.

– LE JOURNAL DES ARTS, Paris

With big Montreal show, artist Peter Doig makes a homecoming.

– THE GLOBE AND MAIL, Toronto

...AND JULES DE BALINCOURT

The first solo exhibition by this celebrity on the New York art scene in a major North American museum, *Jules de Balincourt, Paintings 2004-2013* was designed like an installation by the artist himself. It featured a dozen paintings in various formats executed over the past ten years. In a free-flowing narrative association that recounts the artist's aesthetic and political concerns, visitors took part in a "road trip" that went beyond America's borders and took them on a wild ride around the world. *"I like the idea of the 'road trip' with painting, this notion of not knowing where you'll be, or what you'll see along the way. Painting for me is very similar in the sense that I don't want to be following a preconceived map. I want to be free and I want the process to be free,"* said Balincourt. The artist is represented in our collections by the often-reproduced painting *Boys' Club*, a gift of W. Bruce C. Bailey.

The Museum thanks Thaddaeus Ropac and the Consulat Général de France for supporting this exhibition, and the RBC Foundation, which contributes to the Museum's contemporary arts programme.

◀ Jules de Balincourt *To be Titled*, 2009, oil on panel, 40.6 x 50.8 cm. Collection Spike Jonze.

▶ Artist Peter Doig in his New York Studio. Photo George Whiteside

With Jules de Balincourt, it's all about painting – big, strong painting. Standing in front of his panels, viewers are captivated by the power and complexity of the images.

– VIE DES ARTS, Montreal

Jules de Balincourt's painting is scholarly without being referential, shot through with Fauve and pop influences, as well as Matisse... The MMFA opens the door to institutional recognition.

– L'ŒIL, Paris

A visit to the installation in the Museum's Contemporary Art Square is like a foray into the heart of the artist's world, a highly colourful world that depicts without being censorious and is at times even humorous.

– LA PRESSE, Montreal

1 + 1 = 1: THE COLLECTIONS OF THE MMFA AND THE MAC

In addition to celebrating the fiftieth anniversary of the Musée d'art contemporain, this initiative of the Montreal Museum of Fine Arts was inspired by our profound conviction as citizens: we wished to show that our institutions dialogue and work together in evolution rather than in competition, with the firm intention of building unifying links and fostering the generous spirit of a cultural metropolis for everyone. *1+1=1: When Collections Collide – The Musée d'art contemporain at the Montreal Museum of Fine Arts* enabled exploration of both museums' specific approaches to the development of their collections, their complementary aspects, and their respective strong points. For example, installations and multimedia, live performances and ephemeral art, just like works from the classic practitioners of contemporary art, are well represented at the MAC, while the MMFA has concentrated more on collecting pieces related to disciplines in the fine art tradition, most notably painting and sculpture, as well as the work of talents from the newly emerging global art scene.

Long-time colleagues Stéphane Aquin and John Zeppetelli, the MAC's new director, initiated a dialogue between the two collections in an unusual presentation that was both spiritual and stimulating. The critics and the public alike gave it an enthusiastic reception. Of note is the excellent work done by students in Christine Bernier's "Critique d'art" course at the University of Montreal, who became critics for the journal *L'Argot*, an ingenious initiative that leaves behind a record of this exhibition for posterity.

"The Musée d'art contemporain de Montréal is delighted to partner with the Montreal Museum of Fine Arts in an historic event, which will bring together, for the very first time in a joint exhibition, the contemporary art collections of these two great Montreal institutions," said Mr. Zeppetelli. *"As the title implies, 1+1=1 adds, combines and reconfigures, at least for the duration of the presentation, two institutional visions, two different histories and mandates, to create a unified whole, the elements of which are indistinguishable from one another."*

"It is important for us to send a clear signal of unity not only to the city but also to the art community in Quebec and across Canada. Contrary to the preconceived ideas often reported by the media, our two museums do not work against each other. Our relationship is based on friendship and we have the same fundamental mission: to enrich the lives of our fellow citizens," concluded Mr. Aquin.

We would like to thank our exhibition partners: the Young Philanthropists Circle of the MMFA, Bell, Air Canada, *La Presse* and *The Gazette*. Our thanks also extend to the RBC Foundation for its support of the Museum's contemporary art programming.

Yes, museums can talk to each other! And it produces results... An initiative of Nathalie Bondil, the MMFA's Director and Chief Curator, this encounter of 60 contemporary works is a first.

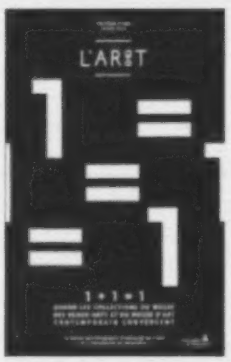
– LA PRESSE, Montreal

You dreamt about it and they did it! The Montreal Museum of Fine Arts and the Musée d'art contemporain joined forces to showcase the best in contemporary art.

– TOURISME-MONTREAL.ORG

1+1=1 is a stunner... The show pulls together illuminating pairs of works that track the highways and byways of recent art practice... 1+1=1 is another way of saying "Here is a show that scores 100 percent."

– CANADIAN ART, Toronto



Masterfully orchestrated by Stéphane Aquin and John Zeppetelli, the exploration of contemporary art offered by 1+1=1... is a symbol of genuine affinity between the two institutions... We are treated to a celebration, free of any pretension, featuring complementary works of contemporary art from two Montreal museums.

– VOIR, Montreal

One collection of contemporary art is good. But two is even better.

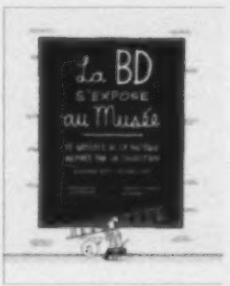
– LE DEVOIR, Montreal

CARTOONISTS REINTERPRET THE COLLECTION

To mark the fifteenth anniversary of the publishing house La Pastèque, fifteen cartoonists who have contributed to the success of the company over the years – Isabelle Arsenault, Pascal Blanchet, Paul Bordeleau, Pascal Colpron, Cyril Doisneau, Patrick Doyon, Jean-Paul Eid, Pascal Girard, Réal Godbout, Janice Nadeau, Michel Rabagliati, Marc Simard, Rémy Simard, Siris and Leif Tande – each chose a work from the Museum's collection and then created an original panel based on their choice. This collective project was initiated by La Pastèque in collaboration with the Curatorial Department and the Education and Community Programmes Department at the Museum.

Frédéric Gauthier, president of La Pastèque, commented, *"We are very proud to celebrate our fifteenth anniversary with an exhibition at the Montreal Museum of Fine Arts, a landmark event in the history of Quebec comic books. Our art has waited a long time for this kind of recognition, and now it is becoming a reality on a grand scale."* By giving free rein to this new initiative and to the creative talent of this jewel of the publishing industry, the Museum seeks to reflect the achievement of Quebec writers and illustrators.

The exhibition, which was enthusiastically received by new audiences, presented the remarkable work done by La Pastèque since it was founded, with mock-ups, book covers, illustrations and photos. It was accompanied by a souvenir album that included newly created images by illustrators inspired by our collection, as well as a look back at the fifteen-year history of La Pastèque, with archival documents and texts by specialists.



LA PASTÈQUE HITS THE BIG LEAGUE The Montreal Museum of Fine Arts is giving... top billing to the prolific publishing house La Pastèque, which this year celebrates its 15th anniversary.

VOIR, Montreal

The MMFA is celebrating La Pastèque's 15th anniversary with a collaboration between comic book artists and the Museum's works.

– LA PRESSE, Montreal

THE COMIC BOOK COMES TO THE MUSEUM With much fanfare, Quebec comic books break out of their frames and make their entrance at the museum – and through the main doors, to boot!

– LE DEVOIR, Montreal

IMPRESSIONS, ARTIST RESIDENCY AND PILOT PROJECT

At the behest of the Conseil des arts de Montréal, the Museum opened its doors and its reserves for six weeks to a professional visual artist who represents Montreal's cultural diversity. Karen Tam was selected for this research project-creation, aimed at establishing a transversal dialogue by enabling the artist to gain inspiration from the Museum's collection. ▸

From top to bottom: *Peter Doig, 1+1=1* and *Comics at the Museum*. Photos Denis Farley

CHRONOSPHAGIC MUNCH
BLACK METAL DESTRUCTION
SPASMODIC WOMB OF GENITAL
EXCEPTIONAL BIRTH OF
AMPUTATED OFFERINGS
SCREAMING IN ECSTASY
MASTURBATION OF BOWELS
SKULL-FUCKING ARMAGEDDON

Jean-Paul Eid
Patrick Doyon

GRAPHIC ARTS AND PHOTOGRAPHY IN THE SPOTLIGHT

FOCUS ON PRINTS AND DRAWINGS

In its *Springtime of Drawing*, the Museum unveiled an impressive, prestigious selection of works from Canada's finest private collection of Old Master drawings belonging to a Montreal collector who wishes to remain anonymous. *From the Hands of the Masters: Old Master Drawings from Canada's Foremost Private Collection* featured some seventy drawings selected in consultation with the collector for their beauty and variety, which demonstrated the work done by great artists in the intimate setting of their studio. *"Real passion always starts with falling in love. That's how my collection began... My collection is a love story. Each drawing has its own particular virtue and I have a connection to it. They are all dear to my heart,"* explained the collector. An eighty-eight-page catalogue, in English, accompanied the exhibition.

At the same time, the Contemporary Art Square was the venue for an exhibition of rarely or never-exhibited works and new acquisitions from our graphic art collection. Entitled *In These Drawings My Hands Are Dreaming...*, the exhibition attests to the rich potential of this visual language, which continues to play a fundamental role in artistic creation and remains today, perhaps more than ever, the locus for an original exploration of form. Visitors were able to see key works selected by Stéphane Aquin, representing some thirty artists, including Mark Tansey, Joan Jonas, Tom Wesselmann, Karine Giboulo, Betty Goodwin, Alice Aycock and Christo, along with a monumental work by Edward Pien.

Coinciding with the Print Council of America's first-ever annual conference in Montreal, which attracted about one hundred print, drawing and photography experts, Hilliard T. Goldfarb, who initiated this invitation, organized the exhibition *Continental European Prints from the Collection of the Montreal Museum of Fine Arts: From Schongauer to Picasso*. Comprising some fifty European works from the fifteenth to the twentieth century, it featured recently acquired prints by Dürer, Félix Buhot, Erich Heckel, Otto Dix and Odilon Redon.

Many recent acquisitions were presented in *Realms of Shadow and Light: Quebec and Canadian Drawings from the Museum's Collection*. Jacques Des Rochers, Curator of Quebec and Canadian Art and curator of the exhibition, remarked, *"When selecting the works for this exhibition, the Museum realized that its corpus of Quebec and Canadian drawings from before the 1940s is incomplete. Some artists, such as James Wilson Morrice and Fritz Brandtner, are well represented, whereas others are sorely neglected. In presenting this exhibition, the Museum hopes to encourage the public to enrich its collection through gifts of artworks."*

From the Hands of the Masters. A Private Collection, published to accompany the exhibition.

THE MMFA SHOWCASES KEY WORKS FROM ITS COLLECTION OF DRAWINGS BY QUEBEC, CANADIAN AND INTERNATIONAL ARTISTS.
With Springtime of Drawing, the Montreal Museum of Fine Arts acknowledges the resurgence of interest in the art community for these strokes of genius, scribblings and brushstrokes by today's artists... A journey through the history of drawing, which continues even today, in the age of pixels and spray cans.

– LE DEVOIR, Montreal

REALMS OF SHADOW AND LIGHT
The works in the exhibition... draw on historical characteristics to graphically depict the immensity of an imagined country.

– LE COURRIER DE L'ARCHITECTE, Paris

DARKROOMS

For the 13th edition of the Mois de la Photo à Montréal, its curator Paul Wombell and the Museum presented an exhibition of recent works by Michel Campeau, a veteran of the Montreal photography scene, with the title *Michel Campeau: Industrial Splendour and Fetishism – The Bruce Anderson Collection* (Mr. Anderson is emeritus professor with the school of architecture at McGill University). The artist turned his lens on the camera itself, portraying it in close up, as if it were a mechanical being brought to life. *"With names like* Mercury II, Foton, Screen Focus No. 4, Advocate, Traveller Una *and* Eyematic EE 127, *these 'beings' evoke the powers of the now obsolescent mechanisms, which remain as evidence of the industrial genius that conceived and manufactured these cameras. The history of photography encompasses some 50,000 different types of cameras,"* explained Stéphane Aquin, Curator of Contemporary Art.

Realizing that we were in danger of losing the work of an entire generation of photographers who had recorded a Quebec that was undergoing radical change, the Museum has acquired over the past three years more than 1,500 images produced since 1970 by eleven Quebec photographers, thanks to the invaluable collaboration of expert Marcel Blouin, assisted by Diane Charbonneau. To spotlight this impressive collection, the exhibition *Auteur Photography in Quebec: A Collection Takes Shape at the Museum* presented photographs by Benoit Aquin, Claire Beaugrand-Champagne, Alain Chagnon, Michel Campeau, Roger Charbonneau, Serge Clément, Donigan Cumming, Clara Gutsche, Brian Merrett, Normand Rajotte and Gabor Szilasi. The exhibition focussed on the artists' shared approach, expressed in the notion of "auteur photography," even though their works reflect definite affinities with "documentary photography." This exhibition, at the half way point of the establishment of this collection, provides an opportunity to thank the photographers, who have been extremely generous. *"For the Museum to assign them such a special place is a major step forward for photography lovers who are interested in human nature, in general, and homo quebecus, in particular,"* said Mr. Blouin. To be continued... ▸

AUTEUR PHOTOGRAPHY IN QUEBEC
The value of the exhibition at the Montreal Museum of Fine Arts lies in its desire to present both an ancestral memory and the spirit of an era that photography, as both an artistic and sociological medium, was able to capture with power and conviction.

– VIE DES ARTS, Montreal

MICHEL CAMPEAU
INDUSTRIAL SPLENDOUR AND FETISHISM
These collectible cult objects, vestiges of a now-obsolete industrial production, are raised to the level of icons by the enhanced treatment they receive from the artist and by their scale.

– LA METROPOLE, Montreal

▸ Opposite, from left to right and top to bottom:

REALMS OF SHADOW AND LIGHT
Onésime-Aimé Léger (1881-1924)
Untitled (Young Woman in Profile), early 20th c., pastel, 32 x 25.5 cm. MMFA, gift in memory of Odette Legendre (1932-2013)

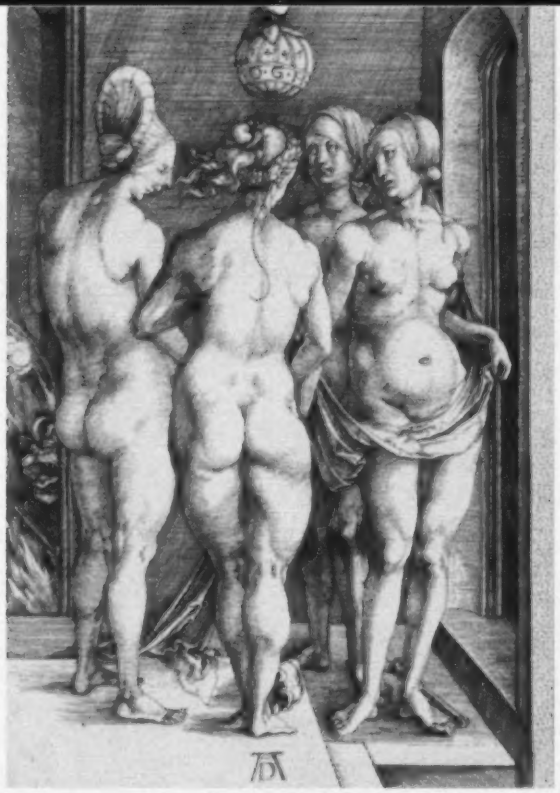
FROM SCHONGAUER TO PICASSO
Albrecht Dürer (1471-1528)
Four Naked Women (The Four Witches), 1497, engraving, only state, 19.2 x 13.4 cm (sheet), 19.1 x 13.2 cm (image). MMFA, gift of Freda and Irwin Browns in honour of the Montreal Museum of Fine Arts' 150th anniversary

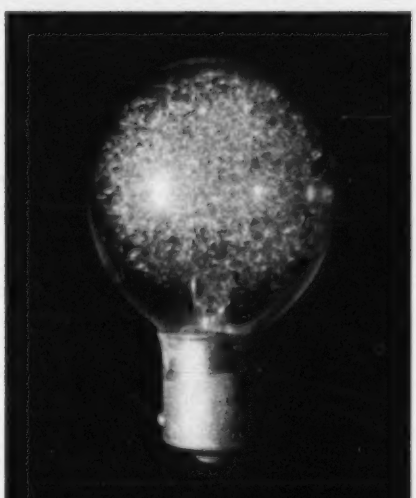
FROM THE HANDS OF THE MASTERS
François Boucher (1703-1770)
La coquette, before 1758. Pastel on tan paper, 21.6 x 16.2 cm. Montreal, private collection

IN THESE DRAWINGS MY HANDS ARE DREAMING
George Segal (1924-2000)
Sophie VI, 1996, pastel, charcoal, 91.3 x 127 cm. MMFA, purchase, Horsley and Annie Townsend Bequest. © The George and Helen Segal Foundation/ SODRAC (2014)

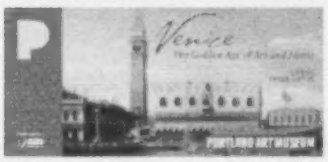
AUTEUR PHOTOGRAPHY IN QUEBEC
Roger Charbonneau (born in 1947)
In the Street, Madame Bergeron and Friends, from the series "Les quartiers populaires de Montréal," 1972-1974, print 2010. MMFA, gift of Roger Charbonneau

INDUSTRIAL SPLENDOUR AND FETISHISM
Michel Campeau (born in 1948)
Sylvania Superflat, Blue Dot 25 Flashbulb, Montréal, Québec, about 1930, digital colour photograph, inkjet print, 99.2 x 74.2 cm, edition of 8. Courtesy of the artist and the Galerie Simon Blais. © Michel Campeau/SODRAC (2014)





OUR EXHIBITIONS ON TOUR



In the space of ten years, our major exhibitions have travelled abroad nearly thirty times – a record owing to our exceptionally dynamic teams. The year 2013-2014 is an excellent example of this success, with the presentation of our exhibitions in six separate cities. In all, close to 540,000 visitors have had an opportunity to see for themselves our know-how and to salute Quebec's creativity.

POP ART AND BEYOND: TOM WESSELMANN
Virginia Museum of Fine Arts, Richmond

To mark the opening of our exhibition in Richmond and to thank us for organizing this first North American retrospective of her late husband's work, Claire Wesselmann gave the MMFA a splendid work by the artist, *Quick Sketch from the Train (Italy) No. 2* (see photo on page 36).

PERU: KINGDOMS OF THE SUN AND THE MOON
Seattle Art Museum, Washington

The exhibition was hailed by the international media and described as *"exceptional in many ways"* (*Beaux Arts Magazine*, Paris). At the Seattle opening of the exhibition, Harold Forsyth, Peru's ambassador to the United States, said: *"This is the most important exhibition on Peru ever produced in the United States."*

SPLENDORE A VENEZIA
Portland Art Museum, Oregon

A one-of-a-kind multisensory experience, this exhibition met with remarkable success in Portland, where it drew close to 45,000 visitors.

AROUND THE WORLD WITH JEAN PAUL GAULTIER

After Montreal, Dallas, San Francisco and Madrid, *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk* was shown this year in Rotterdam, Stockholm and Brooklyn, New York. A genuine phenomenon that has already drawn over one million visitors on its historic international tour, this exhibition, initiated, produced and circulated by the Montreal Museum of Fine Arts and the Maison Jean Paul Gaultier, has continued its trajectory to London, Melbourne and Paris. Gaultier remarked on this unprecedented success for a fashion exhibition, *"A million visitors since the start of the tour, in my wildest dreams, I could never have imagined that this amazing adventure would travel the entire planet."* ■

Created three years ago in Montreal, the exhibition has become a phenomenon. It is on the eighth leg of a tour to the United States and Europe, and it's not over yet… To date, it has been seen by over a million visitors, which is unheard of for an exhibition devoted to fashion.

– LIBÉRATION, Paris

This event has won over more than a million visitors on an international tour that will soon stop in Paris. A road show created by the museum that is bound to mark Jean Paul Gaultier's career.

– L'ŒIL, Paris

To date, more than one million people have seen a traveling global exhibit about designer Jean Paul Gaultier, what museum experts call a record number for any fashion exhibit.

– THE WALL STREET JOURNAL, New York

ROTTERDAM

STOCKHOLM

BROOKLYN

Check out JP Gaultier retrospective in Brooklyn! Another great artist I've had the privilege to work with.

MADONNA, via Instagram

The Fashion World of Jean Paul Gaultier at the Brooklyn Museum. © Nicolas Ruel 2014

EDUCATION AT THE MUSEUM: FULL SPEED AHEAD

MORE RECORDS BROKEN!

For the Museum's educational project, 2013-2014 might have proven difficult, as the previous year had set a daunting precedent with the opening of the expanded, updated educational facilities, the new Studios Art & Education Michel de la Chenelière, a spectacular jump in attendance of more than 50%, especially among school groups and families, and the addition of new programmes. Fortunately, the growth continued and even picked up the pace this year. After fewer than eighteen months in our new facilities, we achieved our goal of welcoming 200,000 participants to our educational and cultural programmes. It should be borne in mind that this target was initially set for 2017!

This past year, the Museum's educational and cultural programmes drew 203,441 people. A total of 73,015 elementary and secondary school students flocked to our airy new studios. Our new Family Lounge and our extensive activity programme for families were enjoyed by 32,804 parents and children – five times more than in 2010-2011! All of our other programmes saw a significant increase in attendance: 51,051 people took guided tours and more than 21,536 participants took advantage of activities for visitors with special needs, as part of the *Sharing the Museum* programme – three times as many as three years ago.

To meet the challenges of growth, the Museum has bolstered its staff, adding an operations assistant and thirteen new educators. We set up a new studio (number 8) after optimizing our space. It should be remembered that in 2011, we had just three studios. We are now sailing full steam ahead toward the inauguration of the Michal and Renata Hornstein Pavilion for Peace, which will feature two levels for educational activities.

Alongside this desirable "invasion," we completed a number of projects in concert with Montreal communities. It is difficult to summarize all the activity, but we were particularly captivated by the students from Le Coteau school in Mascouche, who created songs inspired by our works. They wrote the lyrics and music based on works in the collection and did a highly professional job of performing and recording their songs on a CD, handling all aspects of the production themselves. The project, the first of its kind, culminated in a live performance at the Museum. More than 300 people from Mascouche shared an emotional moment with the students, illustrating the special relationship between the Museum and its visitors. In the area of educational exhibitions, the J.A. De Sève Gallery was the venue for fascinating exhibitions like *The Fourth Wall*, showcasing the work of young artists from Montreal's black community, presented in co-operation with the Michaëlle Jean Foundation.

This openness to its communities is part of the Museum's approach. It enables us to explore new areas associated with the relationship between art and health. With the unique experience and expertise we have acquired through *Sharing the Museum*, we have launched novel projects that will evaluate how the Museum experience can contribute to health and well-being. With greater awareness of our responsibility toward the vulnerable among us, we have partnered with two unique research projects. In collaboration with the Douglas Mental Health University Institute and Concordia University's Faculty of Art Therapy, we are exploring the Museum visit as therapy for people with serious eating disorders (anorexia, bulimia, hyperphagia). The Montreal Heart Institute and Concordia's art therapy faculty have teamed up with the Museum to create a programme that will determine if visits to the Museum could give people better control over their arrhythmia. The results of these long-term research projects will be published in scientific journals. Other exciting partnerships are in the works and will enable us to document these new practices, which greatly enrich the Museum's contribution to its community and its society.

Our educational expertise and our encyclopedic collection will soon be accessible across Quebec with the creation of a new digital educational platform aimed at both secondary school students and the general public. The EducArt project takes an interdisciplinary, versatile look at the Museum's collections, with stories, reports and games. Above all, it will give users the opportunity to express and share their viewpoints, making the collection a springboard for discussions on current social issues such as tolerance, the environment and diversity. By 2017, seventeen thematic projects will have been created with seventeen Quebec regions, in association with seventeen schools that are actively involved in their communities.

The challenge we face is effectively managing enthusiasm and growth. Bring it on! ■

JEAN-LUC MURRAY
Director of Education and Community Programmes

THE MMFA PURSUES ITS EDUCATIONAL MISSION

The success of the Studios Art & Education Michel de la Chenelière, inaugurated in 2012, is such that the museum on Sherbrooke Street has been forced to revise its plans. More must be offered when it comes to education.

– LE DEVOIR, Montreal

■ THE MUSEUM SUPPORTS THE NEXT GENERATION OF ACADEMICS WITH THE MICHEL DE LA CHENELIÈRE AWARDS AND SCHOLARSHIPS PROGRAMME

On November 28, 2013, the Museum was proud to honour the first recipient in this programme, aimed at encouraging academic excellence among Montreal university students. Josée Desforges, a master's student at the University of Quebec at Montreal (UQAM), received a $2,000 prize for her thesis, "Entre création et destruction : les comportements des types du Juif et du Canadien français dans les caricatures antisémites publiées par Adrien Arcand à Montréal entre 1929 et 1939." Only the prize for the best master's thesis in Quebec and Canadian art was awarded in this first edition. Starting next year, a scholarship to encourage doctoral students will also be presented, and the best master's thesis category will be open to students in three areas of research: international art before 1914, Quebec and Canadian art before 1960, and modern and contemporary art. By introducing this type of programme, the Museum wants to bolster academic ties with Montreal universities so that future generations will carry on the conservation of a shared heritage.

■ NATIONAL PRIZE FOR A SCHOOL + MUSEUM PROJECT

For its *Labyrinthe sonore* project, created in collaboration with the MMFA in the spring of 2013, Du Coteau high school in Mascouche was honoured as one of twenty-one regional winners in the 2012-2013 Essor awards. The school received the partnership prize, along with a $5,000 grant from the Ministère de l'Éducation, du Loisir et du Sport and the Ministère de la Culture et des Communications.

■ AN AWARD FOR RAISING AWARENESS OF BULLYING AT SCHOOL

On November 21, 2013, at the Gala Phénicia organized by the Chambre de commerce gaie du Québec, the Museum was awarded a prize for its educational exhibition *Budding Artists. Citizens in the Making*, presented free of charge in the new Studios Art & Education Michel de la Chenelière from May to September 2013. A collaboration between the Museum and GRIS-Montréal led to this exhibition, which featured the work of Montreal students and young people: their drawings, paintings and sculptures carried messages designed to prevent homophobia in schools by making young people aware of verbal violence and discrimination.

▶

During the International Festival of Films on Art (FIFA) in March, the Museum presented a moving new documentary about an often-observed phenomenon: art can play a pivotal role in enriching our lives. L'art fait du bien [Art Is Good for You] was written, directed and produced by Jean-Sébastien Ouellet, assisted by Emanuele Setticasi, at the initiative of the MMFA and with essential support from Michel de la Chenelière.

Illustration © Lino

L'ART
FAIT
DU BIEN

PRIZE-WINNING SCHOLARLY PUBLICATIONS

This past year, the Museum's Publications Department published three exhibition catalogues as well as a new edition of the *Montreal Museum of Fine Arts Guide*.

First, to accompany the exhibition *Chihuly*, the Department published the first scholarly monograph in French on Dale Chihuly, the avant-garde artist associated with the Studio Glass movement. The catalogue, produced under the general editorship of Diane Charbonneau, Curator of Modern and Contemporary Decorative Arts, provides an overview of the artist's career with some 200 illustrations of his series of works, his monumental installations for gardens and museums, as well as special projects like those in Venice and Jerusalem.

Designed by the Quebec firm Paprika, the catalogue was honoured at the *Coupe international Design + Image Competition*, organized by the Toronto-based graphic design magazine *Coupe*. It also received an excellence award in the Grafika competition, which honours Quebec's 100 best graphic design projects of the year in all categories. Published in English and French, it is a joint publication of the Montreal Museum of Fine Arts and DelMonico Books/Prestel (Munich, London, New York), global distributor of the English and French editions.

The Museum also published the exhibition catalogue *Art and Music in Venice from the Renaissance to the Baroque*. Produced under the general editorship of Hilliard T. Goldfarb, Associate Chief Curator and Curator of Old Masters, with essays by international specialists and musicologists, it is an outstanding contribution to the body of knowledge about music and the visual arts in the public and private realms of the Venetian Republic. It is distributed internationally by Yale University Press (English edition) and Editions Hazan (French edition).

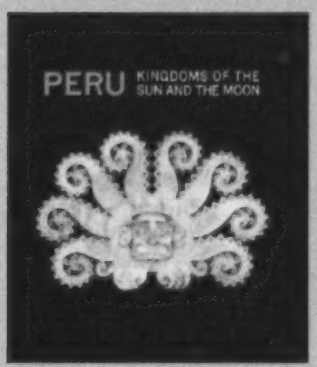
For the exhibition *Peter Doig: No Foreign Lands*, the Museum published an eponymous catalogue in English and French, in collaboration with the National Galleries of Scotland, Hatje Cantz, Berlin, and Somogy éditions d'art, Paris. It features essays by a team of specialists that shed new light on the artist's work.

In celebration of the Museum's 150th anniversary and the acquisition of its 40,000th work of art, the Museum republished its guide to the collections, adding some 100 works and 200 new objects. This *150th Anniversary Guide* gives readers and visitors an impression of the diversity of the MMFA's extensive encyclopedic collection – the only one of its kind in Canada.

Lastly, two recent publications were honoured during the year. The catalogue *The Fashion World of Jean Paul Gaultier*, designed by Paprika, received honourable mention at the Graphex Awards, a biennial competition in Vancouver that celebrates excellence in Canadian graphic design. In addition, the catalogue *Peru: Kingdoms of the Sun and the Moon* was nominated for the prestigious Tribal Art Book Prize in 2013, organized by *Tribal Art Magazine* in partnership with Sotheby's. This competition showcases the quality, diversity and richness of publications in the field of indigenous art. ■

FRANCINE LAVOIE
Head of Publishing

NEW EDITION featuring detailed entries on 450 works, including 200 new objects.



FINALIST IN THE FIFTH EDITION OF THE INTERNATIONAL TRIBAL ART BOOK PRIZE

This catalogue is a landmark work in the understanding of a nation in quest of its "Peruvianness"... Superbly documented with moving illustrations drawn from archival material, the book provides a comprehensive exploration of all aspects of Peruvian culture – religious art, folk art, Andean theatre, architecture and photography... A must-read.

– L'ŒIL, Paris

Published by the MMFA and Les Editions 5 Continents, Milan, Italy.

380 pages, 450 illustrations.

WINNING WORKS
COUPE INTERNATIONAL DESIGN + IMAGE COMPETITION, 2014

FINALIST, BOOK CATEGORY
100 BEST PROJECTS OF THE YEAR
GRAFIKA 2014

Published by the MMFA and DelMonico Books/ Prestel in collaboration with Chihuly Workshop.

234 pages, 165 illustrations.

It's a book to read and to gaze at, but also to touch and listen to: riffle through its 240 pages and you can hear strains of Vivaldi, Monteverdi, and Gabrieli mingling with the cries of the gondoliers and the plash of this city on the Lagoon.

– THE ART NEWSPAPER, London

Published by the MMFA in collaboration with Les Editions Hazan, Paris.

240 pages, 185 illustrations.

A pictorial odyssey anchored in the tradition of painting established by Matisse and Gauguin, crowned by the art market.

– LE FIGARO, Paris

Mr. Doig's canvases are unabashedly beautiful, a trait often viewed with suspicion in the contemporary art world but for which he makes no apologies.

– THE NEW YORK TIMES

Published by the MMFA, National Galleries of Scotland, Hatje Cantz and Somogy.

224 pages, 335 illustrations.

CONSERVATION OF WORKS IN THE COLLECTION

Major conservation projects for key works in the collection are always adventures. This year saw the conclusion of a series of treatments to complete the restoration of Valentin de Boulogne's *Abraham Sacrificing Isaac* (ill. 3). This project, which took ten months representing over five hundred hours of work, would not have been possible without a considerable grant from Bank of America Merrill Lynch, which enabled the Museum to hire a full-time conservator for the project. The results are convincing and augur well for the reinstallation of the Old Masters collection in the future Michal and Renata Hornstein Pavilion for Peace. The work has regained its lisibility, while the technical examination has revealed that this is an unfinished canvas from Valentin's later period.

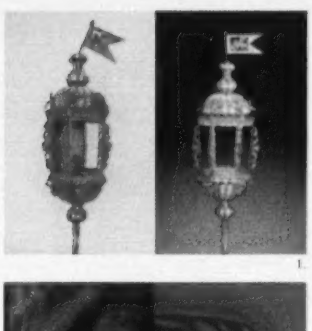
In addition, a number of paintings recently donated to the Museum have been restored and their frames studied to ensure that they are historically and aesthetically suited to the works. For example, the plain wooden frame of Lawren S. Harris's *Log Cabin* (a gift made possible by Constance V. and Laurence G. Pathy to mark the Museum's 150th anniversary) was replaced by a stepped moulding typical of Harris's works, including gilding and textured painted patina. Other complex conservation treatments have also been completed. In the case of Joyce Wieland's composite painting *Necktie* (a gift of Pierre Théberge to mark the Museum's 150th anniversary), in addition to consolidating local cleavages of the paint film and cleaning the surface, a light infill material was required to correct the perforations in the relief heart made of fabric impregnated with brittle resin. The yellowed varnish covering Maurice Cullen's painting *Biskra* (another 150th anniversary gift, from Suzanne Brillant Fluehler and Hans C. Fluehler), was removed. The frame was kept, but adjustments to the rebate and the finish of the painted patina have improved its appearance. Madeleine Lalberté's *Eye* (ill. 2) is now on display in the galleries of Quebec and Canadian art after reduction of the planar deformations of the canvas, cleaning of the surface and retouching of the original frame. A contemporary art work, the sculpture *Baby One* by the British artist Thomas Houseago, was restored before being included in the exhibition *1+1=1*. The feet, composed of layers of liquid plaster over loose hemp, needed consolidation.

In decorative arts, we must mention the rediscovery in our reserves of two Italian processional lanterns (ill. 1), probably Venetian and possibly from the eighteenth century. In order for them to be displayed in the exhibition *Splendore a Venezia*, it was necessary for some broken or distorted sections of the brass structure to be straightened out or remade, and for the gilt surface to be cleaned.

Preventive conservation sometimes requires special interventions in the case of unusual objects, as for the mounting and framing of the *Letters Patent of Ennoblement* signed by Napoleon because of its large wax seal. More traditional procedures that are equally important to protect the lifespan of works on paper involve some reframing and remounting. *Mao in Winter* (see photo on page 34), an impressively large drawing by the contemporary Japanese artist Qiu Jie acquired recently, is an excellent example of these processes. Although the framing appeared adequate, it was necessary to remake the hinges attaching the work to its auxiliary support and to modify the framing by using more structurally sound and chemically stable materials.

Finally, requests for loans often provide opportunities to examine and sometimes to restore numerous works. For example, we lent twenty-two works by Lyman and Morrice to the Musée national des beaux-arts du Québec for their travelling exhibition *Morrice and Lyman in the Company of Matisse*. Given the large number of works by Morrice in our collection, we examined these specific works in great detail and proceeded to improve the framing and clean and retouch the frames as well as the canvases. We even created two frames for sketches based on a model used by the artist for these small wood panels. To ensure the safe transport of the works, preventive conservation procedures were applied, most importantly the installation of padded backing board to minimize the vibrations in transit. ■

RICHARD GAGNIER
Head of the Conservation Department



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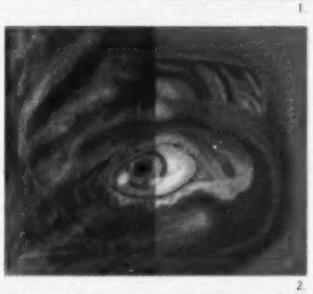

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1.
VENICE
State Galley Lantern, 18th c., gilt metal (gold leaf). Gift of Baroness Clarice de Rothschild in memory of her husband, Baron Alphonse de Rothschild.
Photos before and after conservation

2.
Madeleine Lalberté (1912-1998)
Eye, between 1932 and 1937,
oil on canvas, 57.4 x 70.2 cm.
Gift of Marie Laporte.
Photos before and after conservation

3.
Valentin de Boulogne,
called Valentin (1591-1632)
Abraham Sacrificing Isaac,
about 1630-1631, oil on canvas (unfinished), 149.2 x 186.1 cm.
Gift of Lord Strathcona and family.
Photos during and after conservation

THE MUSEUM'S WORKS OF ART TRAVEL THE WORLD

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IN CANADA

1. **Edwin Holgate** (1892–1977)

The Bathers, 1937, oil on canvas, 81.3 x 97.3 cm
Purchase, Eckert Endowment Fund
1937.44.A

100 Masters: Gems in Canada
Winnipeg Art Gallery, Manitoba
May 11 – September 2, 2013

2. **Alfred Pellan** (1906–1988)

Under the Zinc sun, 1946, oil on canvas, 203 x 164 cm
Gift of Power Corporation of Canada
2002.240
© Estate of Alfred Pellan/SODRAC (2014)

Alfred Pellan: In the Studio
Musée national des beaux-arts du Québec, Québec City
June 13 – September 1, 2013

3. **Martin Honert** (born in 1958)

Studio, 1996, mixed technique (oil, acrylic, wax, paper), 188 x 185 x 43 cm
Purchase, Carol Sheffield Edison and Harley Lever Annie Townsend Bequest
1998.25.a-b
© Martin Honert/SODRAC (2014)

Martin Honert
Vancouver Art Gallery, British Columbia
June 29 – October 14, 2013

4. **Ozias Leduc** (1864–1955)

Still Life with Jar, Figure, 1898, oil on cardboard, 26 x 21 x 0.3 cm
Gift of the Founders' Collection
1988.30
© Estate of Ozias Leduc/SODRAC (2014)

Artists, Architects and Artisans: Canadian Art 1890–1918
National Gallery of Canada, Ottawa
November 8, 2013 – February 17, 2014

IN THE UNITED STATES AND MEXICO

5. **Tom Wesselmann** (1931–2004)

Standing Nude Number Six, 1935, enamel paint on cut-out steel, 180 x 45.5 x 9.5 cm
Gift of Esperanza and Mark Schwartz in honor of the Montreal Museum of Fine Arts' 50th anniversary
2011.326
© Estate of Tom Wesselmann/SODRAC, Montreal / VAGA, New York (2014)

Pop Art and Beyond: Tom Wesselmann
Virginia Museum of Fine Arts, Richmond
April 6 – July 29, 2013

6. **Alfred Sisley** (1839–1899)

Autumn: Banks of the Seine near Bougival, 1873, oil on canvas, 45.2 x 67.3 cm
Adolph Sutro Bequest
1941.824

Impressionists on the Water
Gallery in Palace of the Legion of Honor, San Francisco
June 1 – October 31, 2013

7. **PERU, NORTH COAST** (date)

Poncho with Stylized Felines, 300–1476 A.D.
Feathers, cotton, 138 x 67 cm
Gift of Anne Wilson
1949.845

Peru: Kingdoms of the Sun and the Moon
Seattle Art Museum, Washington
October 17, 2013 – January 5, 2014

8. **Hendrick de Clerck** (date d. 1630)

Moses Striking the Rock, about 1595, oil on wood, 86.4 x 76.4 cm
Purchase, Horsley and Annie Townsend Bequest
1969.16.4

Momentum: El arte temprano de la perfección [Momentum: Art following Perfection]
Museo Nacional de San Carlos, INBA, Mexico City
December 5, 2013 – June 1, 2014

9. **Jacopo Comin**, called **Tintoretto** (1518–1594)

Portrait of a Member of the Foscari Family, about 1556–1568, oil on canvas, 109.6 x 91.6 cm
Purchase, John G. Surgett Fund
1964.1057

Venice: The Golden Age of Art and Music
Portland Art Museum, Oregon
February 11 – June 8, 2014

IN EUROPE

10. **Félix Vallotton** (1865–1925)

Ballard Drawing at Honfleur, 1902, oil on cardboard, 81.7 x 59.9 cm
Purchase, the Museum Campaign 1988-1993 Fund
2003.75

Un Bal au bord de l'eau. Extase et impressionnisme
Musée des beaux-arts de Caen, France
April 27 – September 25, 2011

11. **Camille Pissarro** (1830–1903)

Dieppe: Duquesne Dock at Low Tide, Afternoon, 1902, oil on canvas, 65.7 x 81.3 cm
Gift of Mr. and Mrs. Paul Norton
1982.26

Pissarro dans les ports – Rouen, Dieppe, Le Havre
Musée d'art moderne André Malraux, Le Havre, France
April 27 – September 25, 2011

12. **Camille Pissarro** (1830–1903)

View of the Diesel Cotton Mill, near Rouen, 1898, oil on canvas, 65.3 x 81 cm
Purchase, John W. Simpson Fund
1921.145

Pissarro
Museo Thyssen-Bornemisza, Madrid, Spain
June 4 – September 15, 2013
Caixa Forum, Barcelona, Spain
October 15, 2013 – January 26, 2014

13. **Henri Matisse** (1869–1954)

Seated Woman, Back Turned to the Open Window, about 1921, oil on canvas, 73.3 x 92.5 cm
Purchase, John W. Simpson Fund
1949.10.5
© Estate of H. Matisse/SODRAC (2014)

Le Grand Atelier de Matisse
Musée des beaux-arts de Marseille, France
June 13 – October 13, 2013

14. **Paul Cézanne** (1839–1906)

Bend in a Road in Provence, about 1866 or later, oil on canvas, 59.4 x 72.5 cm
Adaline Van Horne Bequest
1943.871

Cézanne site/non-site
Museo Thyssen-Bornemisza, Madrid, Spain
February 6 – May 18, 2014

15. **Raku Ryonyu** (1756–1834)

Incense Box (Kogo), Edo period (1615–1868), 19th c., earthenware, white slip under green glaze, 6.1 x 6.7 cm
Gift of Joseph Arthur Simard
1960.Ea.208

Georges Clemenceau, le Tigre et l'Asie
Musée Guimet, Paris, France
March 12 – June 16, 2014
The Museum lent 500 loans for the exhibition

16. **Domenikos Theotokopoulos**, called **El Greco** (1541–1614)

Portrait of a Man of the House of Leiva, about 1580–1586, oil on canvas, 88 x 69 cm
Adaline Van Horne Bequest
1945.895

The Greek of Toledo
Museo de Santa Cruz, Toledo, Spain
March 14 – June 14, 2014

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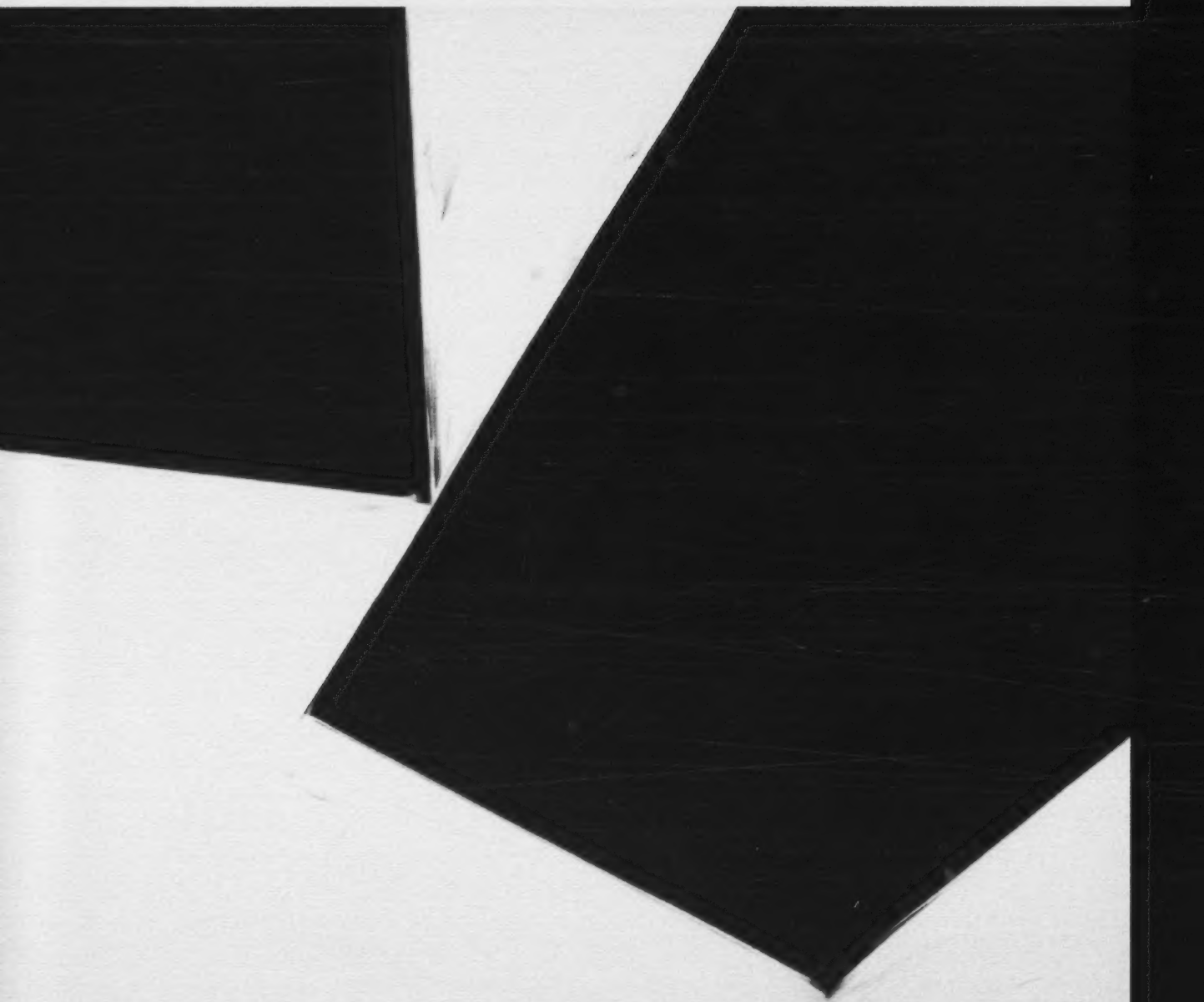


▲
Rita Letendre (born in 1929)
Fleeting into Space, 1966, acrylic on canvas, 121.3 x 101.9 cm. Gift of Rita Letendre.

ACQUISITIONS: 40,000 WORKS!

Special issue of *The Burlington Magazine* (London) on the MMFA's recent acquisitions.

In the fall of 2013, with the gift of Christian Luycks's *Pronk Still Life* (see photo on page 33), the MMFA reached an impressive milestone: the 40,000th work of art was acquired for the Museum's permanent collection, one of 827 works acquired during fiscal 2013-2014. One-third of the Museum's works, including the donation of the Liliane and David M. Stewart collection, has been acquired since 2000. Decorative arts and design account for close to 35% of the collection, and graphic and photographic arts close to 34%, while the remaining 31% consists of world cultures (20%) and paintings and sculptures, both Canadian and foreign, ranging from Old Masters to contemporary art (11%).

To date, the Museum holds:

- 14,148 decorative arts and design objects
- 8,144 archaeological and world culture objects
- 13,732 graphic and photographic works
- 4,533 works related to the fine arts (paintings, sculptures, installations, videos…)

The MMFA continues to benefit from the great generosity of its donors, who are warmly thanked here for their gifts, which account year after year for some 90% of the works in the Museum's collection. Their support is essential. We wish to mention in particular the Major Gift Campaign held on the occasion of the Museum's 150th anniversary, concluded in fall 2013, and marked by the publication of our *150th Anniversary Guide*, which has been updated and enriched with some 200 new entries. Close to 1,000 works were donated during the Campaign.

The MMFA is now the largest museum in Quebec and one of the largest institutions in Canada, renowned for its unique encyclopedic collection, a "Pocket Met." With its 40,000 works, it ranks with the National Gallery of Canada (40,000) and the Cleveland Museum of Art (43,000) – though without the same acquisition budgets.

■ ASSYRIAN RELIEF RECOVERED

The Assyrian relief stolen in September 2011 was recovered last January by the Alberta provincial police. A year ago, further to unsuccessful attempts to find the work, the Museum received compensation from the insurers, who now own the work. According to the terms of the contract, the Museum has the right of first refusal. However, since the Museum has another, more significant Assyrian relief, the Acquisition Committee – Ancient Cultures and its Chairman, the Directors and Board of Trustees of the Museum recommended that the funds be split equitably among the four Acquisition Committees, whose needs are great.

■ AT THE HEART OF HISTORY

On April 23, 2013, the Museum found itself at the crossroads of several destinies, at the heart of the stories of different families, with the gift, restitution and acquisition of three paintings with remarkable backgrounds. In 2013-2014, Canada chaired the International Holocaust Remembrance Alliance (IHRA) and so, with the families, friends and partners of the Museum in attendance, and the Quebec Minister of International Relations, La Francophonie and External Trade, and Minister responsible for the Montreal region, Jean-François Lisée, the Mayor of Montreal, Michael Applebaum, and the new board chairman of the IHRA, Mario Silva, the MMFA honoured the memory of those no longer with us by holding a moving ceremony in the Bourgie Concert Hall, to the accompaniment of lute music played by Sylvain Bergeron.

On the one hand, a painting stolen during the Anschluss and recently restored to its owner's heirs was donated to the Museum through the generosity of the Jorisch family, as a tribute to Montreal, which has welcomed so many refugees. This painting, seized from Amalie Redlich in Nazi Austria, is *Children on Their Way Home from School* by the greatest Austrian painter of the Biedermeier era, Ferdinand Georg Waldmüller (see photo on page 31).

The Jorisch family. Photo Pierre Longtin

THE MAJOR CAMPAIGN "150 GIFTS FOR OUR 150TH" DRAWS TO A CLOSE

We are deeply indebted to the donors whose gifts were received in 2013-2014:

DONORS

Anonymous
Boyd, Michael
Brodeur, Mario
Browns, Irwin and Freda
Mendel, Anna and Joe
Rosshandler, Léo
Trahan, Pierre and Anne-Marie

PROMISED GIFTS

Appel, David and Carol
Guérin, Nicol
Joyal, Serge
Lavallée, Paul
Mongeau, Bernard and Simone Lévesque

● On the following pages, a red dot before the title identifies gifts for our 150th that were received during the 2013-2014 fiscal year.

Bruno Richard Spiro

Ellen Clara Spiro

Amalie Redlich

Mathilde Jonsch and Amalie Redlich

On the other hand, the Museum returned *The Duet* (see below) by the master of the Caravaggesque school of Utrecht, Gerrit van Honthorst, to the Spiro family, whose grandparents Ellen and Bruno were robbed of the painting in a forced sale in Germany. The painting was later sold at auction at Christie's, New York, for over US$ 3 million. We wished to perpetuate the memory of the Spiro family at the MMFA by means of an acquisition recently made at the art fair in Maastricht. Unveiled during the ceremony, a fantasy figure by the same artist, also on a musical subject and executed in the same year, would be dedicated to the Spiro family. This joyful *Woman Tuning a Lute* (see photo on page 52) proved to be a fortuitous coincidence, which will forever commemorate on our walls those who were lost.

The Honourable Jason Kenney, Minister of Citizenship, Immigration and Multiculturalism of Canada, said *"Our government is committed to the restitution of cultural property, and is glad to see that the MMFA shares this sentiment. In fact, your groundbreaking initiative in 1999 to see Giorgio Vasari's* Wedding Feast at Cana *returned to the Fine Arts Museum of Budapest demonstrates your determination to seek justice. With this recognition of the Spiro family, the MMFA has once again distinguished itself as a leader in the international art community."* ■

NATHALIE BONDIL

Gerald Matthes, Bruno Spiro's grandson, Nathalie Bondil and Michal Hornstein. Photo Pierre Longtin

Thanks to an incredible coincidence, the Canadian museum has been graced with a magnificent painting by Gerrit van Honthorst while restoring to its original owners a work by the same artist acquired in good faith in 1969 but which has since been revealed to have been spoliated from a Jewish family.

– LA TRIBUNE DE L'ART, Paris

Montreal Sets an Example for Spoliated Goods. Fine Arts and Good Hearts in Montreal. The Quebec-based museum pursues its model efforts to restore goods spoliated by the Nazis. The Montreal Museum of Fine Arts hosted a ceremony involving the restitution of a work from its collection, marking North American institutions' commitment to restitution for victims of Nazism.

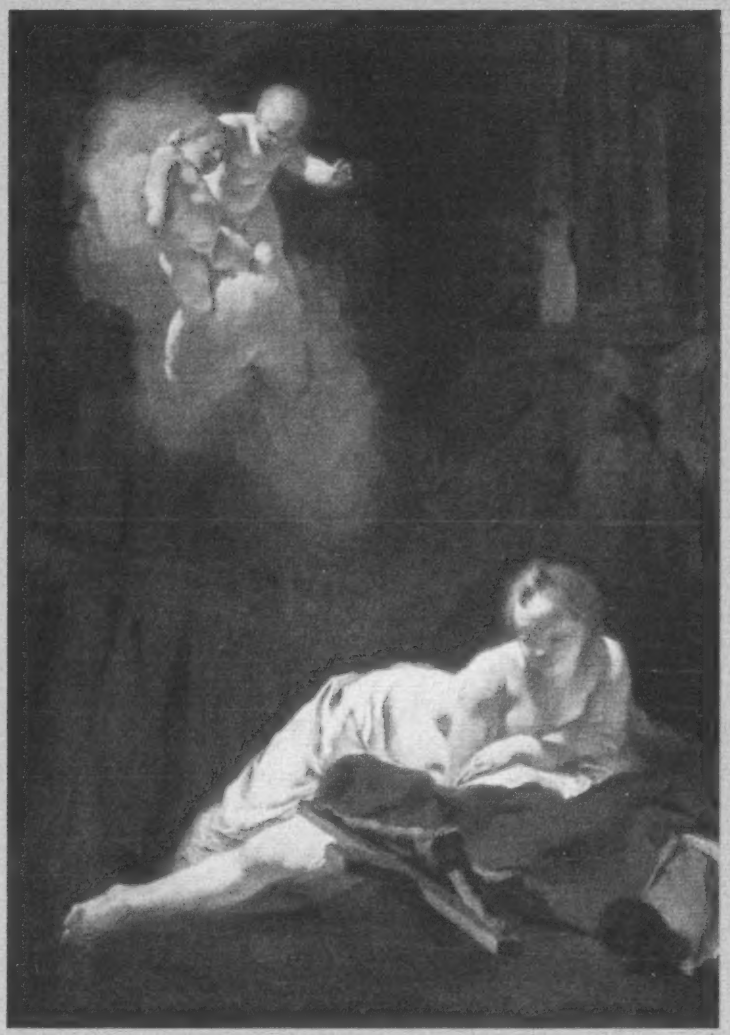
– LIBÉRATION, Paris

In commemoration of the Holocaust, the Montreal Museum of Fine Arts is proceeding with the gift, restitution and acquisition of three paintings in tribute to those lost in this unthinkable tragedy.

– HUFFINGTON POST, Quebec

◀
Gerrit van Honthorst (1590-1656)
The Duet, 1623-1624,
oil on canvas, 79.1 x 95.3 cm. Purchase,
Horsley and Annie Townsend Bequest
and William Gilman Cheney Bequest

▶
Ferdinand Georg Waldmüller (1793-1865)
Children on Their Way Home from School,
1836, oil on paper mounted on wood,
44.5 x 34.5 cm. Gift of the Eliane and
Georges Jonsch family



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4.

MICHAL AND RENATA HORNSTEIN DONATION

WORKS ACQUIRED DURING THE 2013-2014 FISCAL YEAR

Fra'nito Boschenis
Bergamo, Italy, 1517 – Bergamo 1677

Still Life with Musical Instruments
About 1646–50
Oil on canvas
87 x 107 cm
Gift of Mr. and Mrs. Michal Hornstein
2013.419 (fig. 5)

Rosalba Carriera
Chioggia, Italy, 1675 – Venice 1757

Portrait of Madame Lefèvredre
Pastel on cardboard
60.2 x 46.8 cm
Gift of Mr. and Mrs. Michal Hornstein
2013.420 (fig. 2)

Christian Luycks
Antwerp 1677 – Antwerp about 1720

Pendant Still Life with Silver and Gilt Vessels, a Mechanical Shelf, Pheasants, Food and Other Items on a Draped Table
About 1650
Oil on copper
96.7 x 90.5 cm
Gift of Mr. and Mrs. Michal Hornstein
2013.416 (fig. 5)
The Museum's 40,000th acquisition

Joos de Momper the Younger
Antwerp 1564 – Antwerp 1635

Winter Village Landscape with Oxen and a Wagon
Late 1620s
Oil on wood
44.8 x 71.5 cm
Gift of Mr. and Mrs. Michal Hornstein
2013.418 (fig. 3)

Giovanni Battista Piazzetta
Venice 1682 – Venice 1754

The Penitent Magdalen
About 1720
Oil on canvas
74 x 52.2 cm
Gift of Mr. and Mrs. Michal Hornstein
2013.417 (fig. 1)

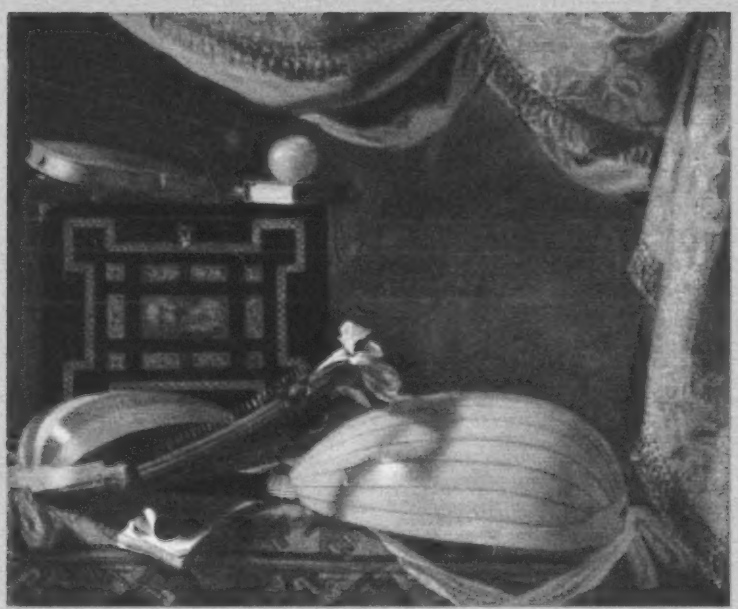
Willem van de Velde the Younger
Leiden 1633 – London 1707

A Lugger and a Warship Running before a Strong Breeze
About 1685
Oil on canvas
81.2 x 54.5 cm
Gift of Mr. and Mrs. Michal Hornstein
2013.421 (fig. 4)

Philips Wouwerman
Haarlem 1619 – Haarlem 1668

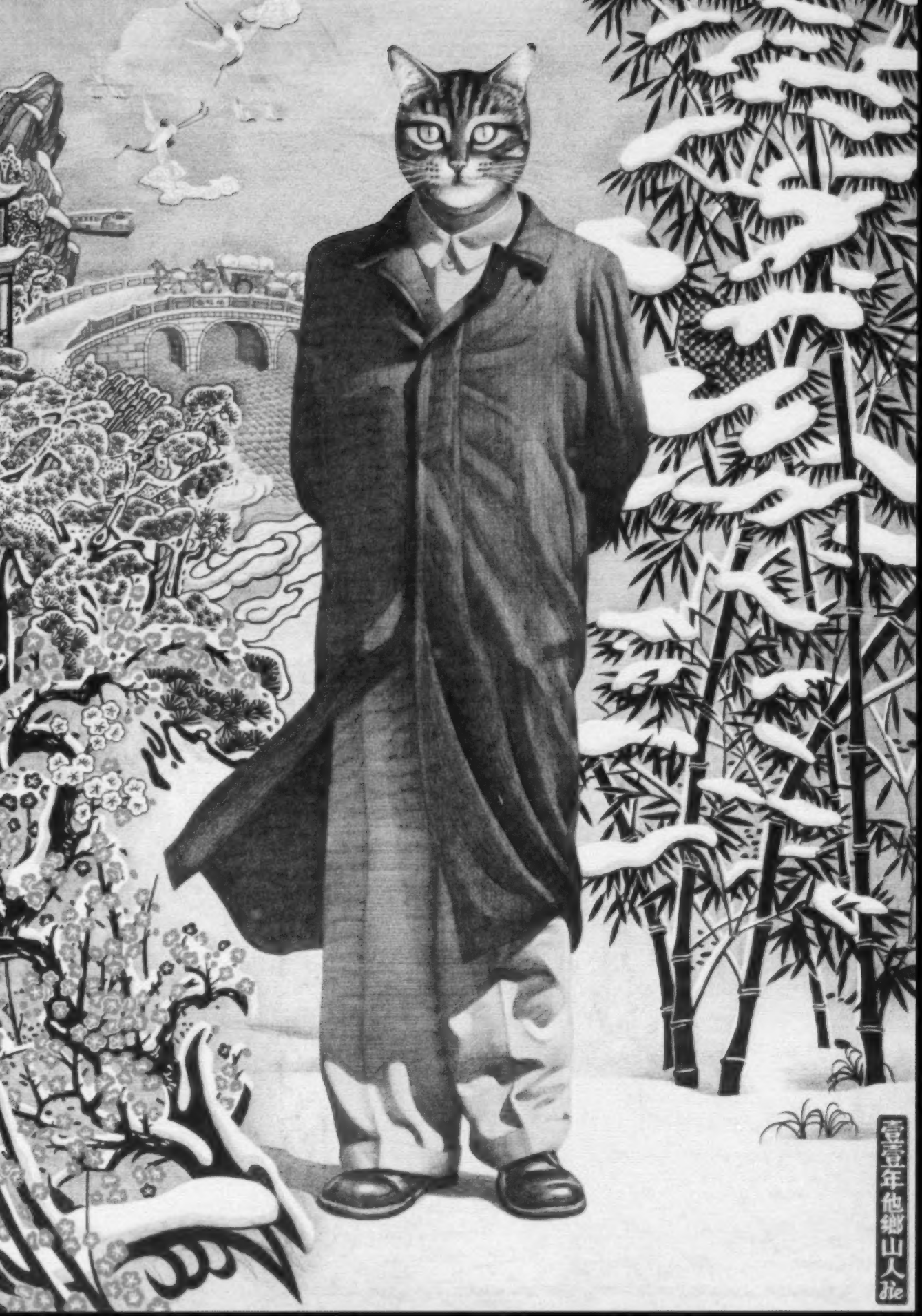
River Landscape with Buffalo
About 1663
Oil on canvas
16.6 x 18.4 cm
Gift of Mr. and Mrs. Michal Hornstein
2013.422 (fig. 1)

5.



6.

7.


壹壹年他鄉山人

INTERNATIONAL ART

WORKS ON PAPER

Anonymous
After Hervey Smyth, Ampton, England, 1734 – Elmswell, England, 1811

A View of the Taking of Quebec September 13, 1759
1797
Etching with watercolour highlights
36.5 x 48.8 cm (sheet), 31.8 x 47.2 cm (image)
Gift of the Protestant School Board of Greater Montreal Cultural Heritage Foundation
2013.62

Arman (Armand Pierre Fernandez)
Nice 1928 – New York 2005

Untitled
1971
Monotype: bare printing ink or gold paint
109 x 74 cm (by sight)
Gift of Guy Loustalet
2013.66

Peter Paul Benazech
Engraved about 1744 – (?) about 1783
After Richard Short (active in Quebec City, about 1759-1761)

A View of the North West Part of the City of Quebec, Taken from St. Charles's River
1761
Etching
35.8 x 51 cm (sheet), 33.3 x 51 cm (image)
Gift of the Protestant School Board of Greater Montreal Cultural Heritage Foundation
2013.54

Peter Paul Benazech
Engraved about 1744 – (?) about 1783
After Hervey Smyth (1714-1811)

A View of the City of Quebec, the Capital of Canada
1763
Etching
42.2 x 52.9 cm (sheet), 36.5 x 51.3 cm (plate mark)
Gift of the Protestant School Board of Greater Montreal Cultural Heritage Foundation
2013.57

Antoine Benoist
Solesmes, France, 1721 – London 1776
After Richard Short (active in Quebec City, about 1759-1761)

A View of the Bishops House with the Ruins, as They Appear in Going Up the Hill from the Lower, to the Upper Town
1761
Etching
38.8 x 55.4 cm (sheet), 32.2 x 50.7 cm (image)
Gift of the Protestant School Board of Greater Montreal Cultural Heritage Foundation
2013.49

A View of the Church of Notre-Dame-de-la-Victoire, Built in Commemoration of the Raising the Siege in 1690, and Destroyed in 1759
1761
Etching
37 x 53.5 cm (sheet), 35.6 x 51.2 cm (plate mark)
Gift of the Protestant School Board of Greater Montreal Cultural Heritage Foundation
2013.52

Pierre-Charles Canot
Paris 1710 – Kentish Town, England, 1777
After Charles Ince (active in 1758)

A View of Louisbourg in North America Taken near the Light House When That City was Besieged in 1758
1762
Etching with watercolour highlights
35.9 x 51.4 cm (sheet), 31.7 x 50.3 cm (image)
Gift of the Protestant School Board of Greater Montreal Cultural Heritage Foundation
2013.65

Pierre-Charles Canot
Paris 1710 – Kentish Town, England, 1777
After Thomas Patten (active about 1750-1762)

An East View of Montreal, in Canada
1762
Etching
36.8 x 51.8 cm (sheet), 32.2 x 50.9 cm (image)
Gift of the Protestant School Board of Greater Montreal Cultural Heritage Foundation
2013.67

Pierre-Charles Canot
Paris 1710 – Kentish Town, England, 1777
After Richard Short (active in Quebec City, about 1759-1761)

A View of the Cathedral, Jesuits College, and Recollect Friars Church, Taken from the Gate of the Governors House
1761
Etching
36.3 x 52.2 cm (sheet), 32.2 x 50.5 cm (image)
Gift of the Protestant School Board of Greater Montreal Cultural Heritage Foundation
2013.48

Pierre-Charles Canot
Paris 1710 – Kentish Town, England, 1777
After Hervey Smyth (1734-1811)

A View of the Pierced Island, a Remarkable Rock in the Gulf of St. Laurence
1763
Etching
42.1 x 57.2 cm (sheet), 35.2 x 53.2 cm (plate mark)
Gift of the Protestant School Board of Greater Montreal Cultural Heritage Foundation
2013.52

Jim Dine
Born in Cincinnati in 1935
and
Marco Livingstone
Born in Detroit in 1952

Talking About Milo
2009
Book including the print *Milo crossing black New* by Jim Dine
2007
Etching, drypoint, aquatint, 40/75
Book: 33.6 x 24.8 x 1.3 cm (closed)
Print: 35.9 x 28.1 cm (sheet); 21.7 x 15.9 cm (plate mark)
Purchase, David B. Mounce Request
2013.583.1-3
© Jim Dine/SODRAC (2014)

Otto Dix
Untermhaus, Germany, 1891 – Singer, Germany, 1969

Zerschossener Kunstgraben (Bombarded Art Trench)
First portfolio, plate 9 from the series "Der Krieg" (The War)
1924
Etching, drypoint, aquatint
47.7 x 35.4 cm (sheet), 29.3 x 24.1 cm (image)
Purchase, Dr. Sear F. Murphy Fund
2013.79
© Estate of Otto Dix/SODRAC (2014)

Albrecht Dürer
Nuremberg 1471 – Nuremberg 1528

● *Four Naked Women (The Four Witches)*
1497
Engraving, only state
19.5 x 13.4 cm (sheet), 19.1 x 13.2 cm (image)
Gift of Freda and Irwin Ecclan in honour of the Montreal Museum of Fine Arts' 150th anniversary
2014.1
See page 19

William Elliott
Hampton Court, England 1727 – London 1766
After Richard Short (active in Quebec City, about 1759-1761)

A View of the Intendants Palace
1761
Etching
36.9 x 53.7 cm (sheet), 32.6 x 51.9 cm (image)
Gift of the Protestant School Board of Greater Montreal Cultural Heritage Foundation
2013.53

William Elliott
Hampton Court, England 1727 – London 1766
After Hervey Smyth (1734-1811)

A View of the Salt of Montmorency and the Attack Made by General Wolfe on the French Intrenchments near Beauport, with the Grenadiers of the Army, July 31, 1759
1760
Etching
40 x 57.2 cm (sheet), 36.3 x 53.3 cm (plate mark)
Gift of the Protestant School Board of Greater Montreal Cultural Heritage Foundation
2013.55

Ignace Fougeron
Active in London in the 18th c.
After Richard Short (active in Quebec City, about 1759-1761)

A View of the Bishop's House with the Ruins as They Appear in Going Down the Hill from the Upper to the Lower Town
1761
Etching
38.5 x 55.1 cm (sheet), 36.2 x 51.2 cm (plate mark)
Gift of the Protestant School Board of Greater Montreal Cultural Heritage Foundation
2013.45

Francisco de Goya y Lucientes
Fuendetodos, Spain, 1746 – Bordeaux 1828

● *Los Desastres de la Guerra* (The Disasters of War)
Album of 80 plates
1st edition, 1st edition, printed 1863
Etching, burnished aquatint, wash, drypoint, engraving, only state
26.1 x 35.2 cm (sheet), 25.1 x 34.3 cm (plate)
Gift in honour of Michel Hendrick and the Montreal Museum of Fine Arts' 150th anniversary
2013.793

Charles Grignion, I
London 1716 – Kentish Town, England, 1810
After Richard Short (active in Quebec City, about 1759-1761)

A View of the Jesuits College and Church
1761
Etching
38.8 x 55.7 cm (sheet), 36.9 x 53.3 cm (plate mark)
Gift of the Protestant School Board of Greater Montreal Cultural Heritage Foundation
2013.47

A View on the Inside of the Recollect Friars Church
1761
Etching
35.5 x 50 cm (sheet), 32 x 50.3 cm (image)
Gift of the Protestant School Board of Greater Montreal Cultural Heritage Foundation
2013.50

A View of the Jesuits College and Church
1761
Etching
36.7 x 54.1 cm (sheet), 32.3 x 50.3 cm (image)
Gift of the Protestant School Board of Greater Montreal Cultural Heritage Foundation
2013.51

Vassily Kandinsky
Moscow 1866 – Neuilly-sur-Seine 1944
and
Franz Marc
Munich 1880 – Verdun-sur-Meuse 1916

Der Blaue Reiter (The Blue Rider)
1914 (Cover)
Book illustrated with 4 colour prints with watercolour highlights and stencils
Printer: R. Piper & Co., Munich
29.5 x 23.7 x 2 cm (closed with clasp)
Purchase, Jemima Thau Bequest
2014.4
© Estate of Vassily Kandinsky/SODRAC (2014)

Etienne de Lauthier Parrott
Rouen 1735 – Paris 1802

Study for Singers and Musicians Playing the Double Bass, Flute and Clavichord
Between 1764 and 1782
Pen and ink, ink wash over traces of graphite
12 x 8.8 cm (approx.)
Gift in honour of Pierre Bourgie
2013.598

Lucas van Leyden
Leiden 1489/94 – Leiden 1533

Christ Before Annas, from the series "The Passion for the Circular Format"
1519
Engraving, only state
22 cm (diameter of central medallion); 29.4 cm (diam. with border)
Purchase, Wake Robin Fund in memory of Nesta Rae
2013.578

Glenn Ligon
Born in New York in 1960

Untitled
2005
Silkscreen, 12/35
50.8 x 40.6 cm (sheet), 40.6 x 30.5 cm (image)
Gift of Pierre-Francois Ouellette and Julie Latour
2013.528

James Mason
England 1735 – England about 1780
After Richard Short (active in Quebec City, about 1759-1761)

A View of the Orphan's or Ursuline Nunnery, Taken from the Ramparts
1761
Etching
36 x 52.5 cm (sheet), 32.3 x 50.8 cm (image)
Gift of the Protestant School Board of Greater Montreal Cultural Heritage Foundation
2013.56

A General View of Quebec from Point Levy
1761
Etching
35 x 55.8 cm (sheet), 35.9 x 52.5 cm (plate mark)
Gift of the Protestant School Board of Greater Montreal Cultural Heritage Foundation
2013.58

Peter Mazell
Active in London, 1761-1781
After Hervey Smyth (1734-1811)

A View of Cape Rouge or Carouge, Nine Miles Above the City of Quebec on the North Shore of the River St. Laurence
1760
Etching
42.2 x 57.1 cm (sheet), 36.6 x 53.2 cm (plate mark)
Gift of the Protestant School Board of Greater Montreal Cultural Heritage Foundation
2013.59

A View of Gaspé Bay, in the Gulf of St. Laurence
1760
Etching
42 x 57.2 cm (sheet), 36.1 x 53.2 cm (plate mark)
Gift of the Protestant School Board of Greater Montreal Cultural Heritage Foundation
2013.60

Crispijn de Passe the Elder
Arnemuiden 1564 – Utrecht 1637
After Maarten de Vos (1532-1603)

Musica, from the series "The Seven Liberal Arts"
About 1601
Engraving
16 x 9.1 cm (sheet), 14.3 x 8.8 cm (image)
Gift of Dr. Nicholas L. Meadow and Dr. Jacqueline McClaren
2013.613

Qi Baishi
Xiangtan County, Hunan province, China 1864 – Beijing 1957

Shrimp
1950s
Hanging scroll: ink on paper
173 x 53.2 cm (scroll), 80.8 x 34.2 cm (image)
Gift of Lee Bunting-Allen
2013.637

Qiu Jie (born in 1961)
Mao in Winter, 2011, graphite, coloured pencil, 140.2 x 100.2 cm. Gift of Cynthia Benjamin-Copper and Pia Camille Copper

INTERNATIONAL ART (CONT'D)

Qiu Jie
Born in Shanghai in 1963

Man in Winter
2011
Graphite, coloured pencil
140.2 x 100.2 cm
Gift of Cynthia Benjamin Cooper and Ira Carroll Cooper
2013.521
See page 34

Paul Sandby
Nottingham, England, 1725 – London 1809
and
Peter Paul Benazech
England about 1714 – Ghent about 1783
After Harvey Seyll (1734-1811)

A View of Miramichi, a French Settlement in the Gulf of St. Laurence
1760
Etching
42.7 x 57.2 cm (sheet), 36.6 x 53.1 cm (plate mark)
Gift of the Protestant School Board of Greater Montreal Cultural Heritage Foundation
2013.61

Anthony Walker
Think, England, 1726 – London 1765
After Richard Short (active in London City, about 1759-1763)

A View of the Inside of the Jesuits Church
1761
Etching
36.9 x 53.6 cm (sheet), 30.4 x 53.3 cm (plate mark)
Gift of the Protestant School Board of Greater Montreal Cultural Heritage Foundation
2013.48

Wang Jiqian
Suzhou, China, 1907 – New York 2003

Shequn hedao shi [Many Happy Moments in Life]
1937
Hanging scroll; ink on paper
214.5 x 51.6 cm (overall), 166.8 x 47.5 cm (image)
Gift of Leo Rosshandler
2013.606

Wang Tiande
Born in Shanghai in 1960

Digital No. 13 (SS013)
2013
Hanging scroll; ink and colour on rice paper
210 x 57.8 cm
Gift of Rosalind Hirschfeldy
2013.545

FRANCE

Letter signed by Napoleon I, Emperor of the French
1809 signed by Napoleon I on December 16
Engraving, woodcut and letterpress; gouache and ink on vellum; wax, silk
45.7 x 61.2 cm (sight)
Gift of Mr. Michel Puzin
2013.424

Certificate Appointing Victor Lhuerre a Colonel
Document signed by Napoleon I on 10 Pluviôse of Year XI (May 30, 1803)
Stipple and roulette engraving, ink; typography and calligraphy on vellum
39.6 x 27.7 cm
Gift of Mr. Michel Puzin
2013.425

GERMANY

Entwürfe "Kunst" [Engravings "Art"], absorption color
1937
Relief; photolithograph, typograph
30.2 x 14.4 x 0.2 cm (two cubes closed)
Purchase, Serge Crasnianski Bequest
2014.5

PAINTING

Gerrit van Honthorst
Utrecht 1590 – Utrecht 1656

Woman Telling a Lie
1624
Oil on canvas
91.5 x 54.5 cm
Purchase, Hardy and Anne Eberwein Bequest, Willson Gilman Cheney Bequest and the Museum Campaign 1988-1993 Fund
2013.28
See page 52

Eugène Isabey
Paris, 1803 – Montmain, Yonne, 1886

The Burial at Sea of a Marine Officer Serving under Louis XVI
1836
Oil on canvas
243.5 x 166 cm
Purchase, Adrienne D'Amours Pineau and René Pineau Memorial Fund, the Museum Campaign 1988-1993 Fund, the Montreal Museum of Fine Arts' Volunteer Association Fund and the Leaross Foundation Fund
2013.30
See opposite

Kano Sasen'in Osanobu
1796-1846, active in Japan

Waterfall Landscape
About 1819-1824 (?)
Hanging scroll; ink on silk
185.5 x 46.5 cm (scroll), 97 x 29 cm (image)
Gift of Linda and Irwin Brownstone
2013.407

Raymond Lotfibe
Belfort, France, 1867 – Paris 1938

Portrait of Louis-Philippe Hébert in His Studio in Paris
1897
Oil on canvas
46.2 x 32.8 cm
Liliane and David M. Stewart Collection
2013.31

Allison Schulnik
Born in San Diego in 1979

Long Hot Robe No. 2
2008
Oil on canvas
213.5 x 173 cm
Gift of Pierre and Anne-Marie Francis, Majudia Collection, in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.427

Mikuláš Thoma
Born in Cancon, New Jersey, in 1971

I Learned the Hard Way
2010
Rhinestones, acrylic and enamel on panel
304.6 x 243.8 cm
Purchase, the Museum Campaign 1988-1993 Fund
2013.35.1-2
See page 53

Ferdinand Georg Waldmüller
Vienna, 1793 – Hinterbrühl, Austria, 1865

Children on Their Way Home from School
1835
Oil on paper, mounted on wood
44.5 x 34.5 cm
Gift of the Pierre and Georgette Lortie Family
2013.231
See page 55

Tom Wesselmann
Cincinnati, 1931 – New York, 2004

Quick Sketch from the Tom Drake Era 2
1987
Enamel paint on cut-out steel
114.3 x 254 cm
Gift of Jo-Ann Wesselmann
2013.571
© Estate of Tom Wesselmann/SOCAN, Montreal/VAGA, New York (2014)

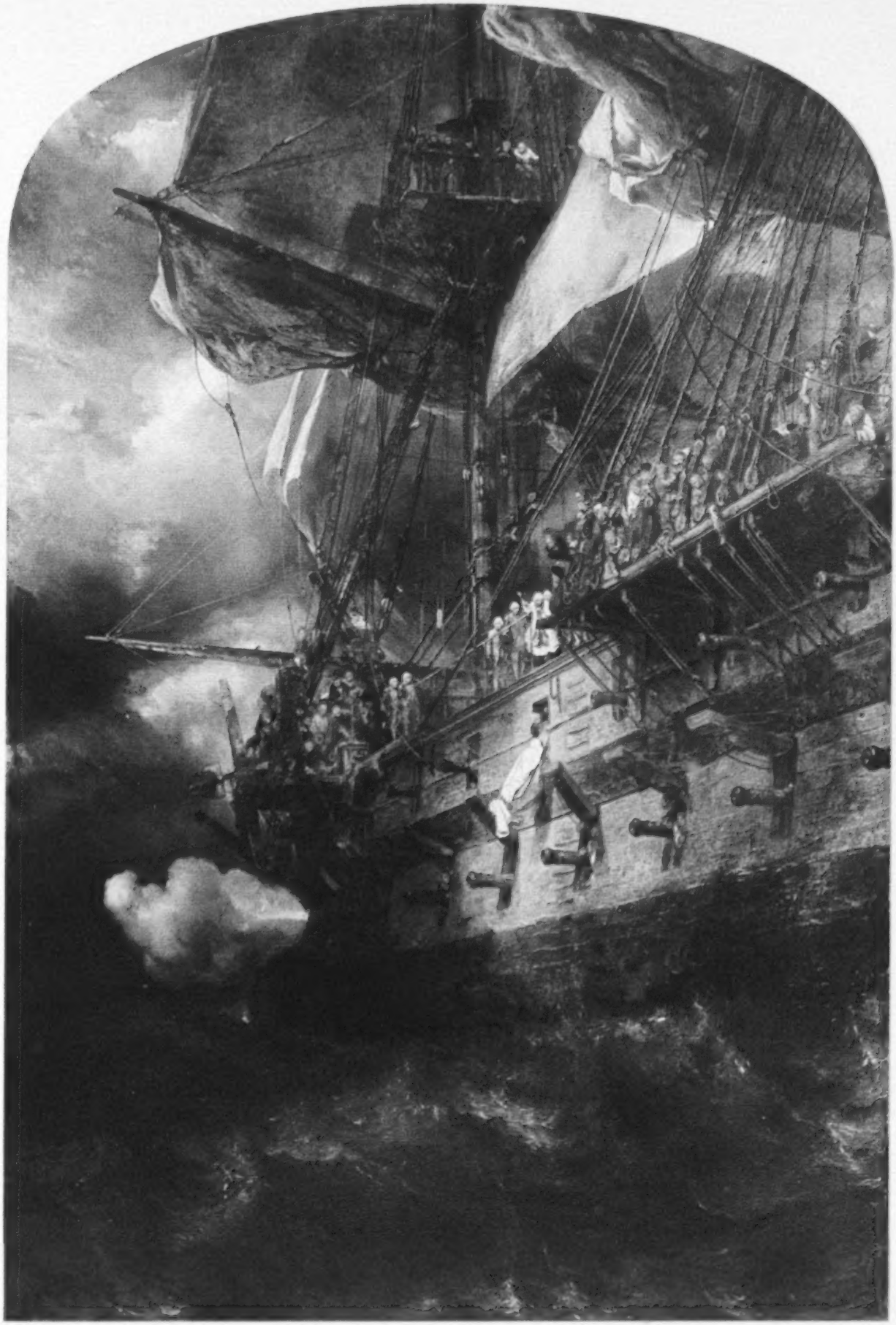
ECUADOR, Quito School

The Adoration of the Magi
18th c.
Oil and gold on wooden panel
58.7 x 37.6 cm
Gift of Philippe and Michèle Sivas
2013.262

RUSSIA

Saint Michael the Archangel, Supreme Commander
1st half of the 19th c.
Tempera and gold on wood, brass oklad
54 x 44 x 3 cm (icon); 54 x 45 cm (oklad)
Gift of Dr. Norm Lesperance
2013.513.1-2

Eugène Isabey (1803-1886)
The Burial at Sea of a Marine Officer Serving under Louis XVI, 1836, oil on canvas, 243.5 x 166 cm. Purchase, Adrienne D'Amours Pineau and René Pineau Memorial Fund, the Museum Campaign 1988-1993 Fund, the Montreal Museum of Fine Arts' Volunteer Association Fund and the Leaross Foundation Fund.



INTERNATIONAL ART (CONT'D)

PHOTOGRAPHY

Francis Bedford
London 1816 – London 1894

Constantinople, View from the Seraskier Tower
1862
Albumen print
18.4 x 24.5 cm
Gift of Luc Lafortune
2013.818

Walker Evans
Saint Louis, Missouri, 1903 – New Haven, Connecticut, 1975

Medford, Massachusetts
1931-1931, print 1971
Gelatin silver print, 9", 1/10
16.2 x 11.2 cm
Gift of Dr. Jean Lagacé
2013.529

Lotte Jacobi
Thorn, East Prussia, 1896 – Concord, New Hampshire, 1990

Distiller
Between 1955 and 1980
Gelatin silver print
13.7 x 8.6 cm
Gift of Luc Lafortune
2013.817

Danny Lyon
Born in Brooklyn in 1942

Kamenpopa, Chinantlan, Mexico
1972, print 1979
Gelatin silver print
25.4 x 22.9 cm
Gift of Monique Martineau in memory of her husband, Michael A. Ende
2013.510

SCULPTURE

Félix Beldacchi, called Ceco
Marseilles 1921 – Paris 1993

Fairy Fairy
1990
Welded bronze, artist's proof 3/6
Cast Coupel, Bièvres, France
247.5 x 127 x 218 cm
Purchase, F. Cleveland Morgan Fund and the Montreal Museum of Fine Arts' Volunteer Association Fund
2014.5
See page 51

Mathieu van Beveren
Antwerp 1630 – Brussels 1690

Virgin in Victory
About 1680-1690
Boxwood
39.5 x 8.7 x 7.2 cm
Gift of Philippe and Michèle Stora
2013.251

Barry Flanagan
Farnham, Wales, 1941 – Ibiza, Spain, 2009

● *Grateful Land, Gentle II*
1994
Bronze, edition of 9
Fort Worth Fine Arts Museum, New York
168 x 112 x 71 cm (approx.)
175 x 168 x 61 cm (approx.)
Gift in honour of Perry Seymour Segal, in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.516.1-2
See page 51

Elisabeth Frink
Thurlow, England, 1930 – Blaxhall Ford Farm, England, 1993

Dog I
1980
Bronze, 7/9
26.8 x 33.8 x 16.5 cm
Gift of Jonas Helgi Sutter
2013.517

Jef Lambeaux
Antwerp 1852 – Brussels 1908

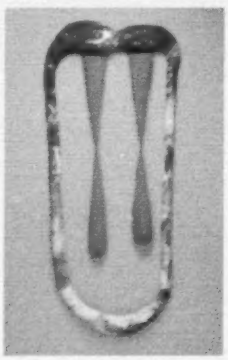
The Wounded Man
Between 1897 and 1899 (model); single cast, after 1899
Bronze
Carl I. Peterman, Brussels
5.9 x 8.7 x 5.0 cm (approx.)
Gift in memory of Marc-André Guérin
2013.536

Barnaby Furnas
Born in New York in 1937

King of the Gift
2003
Cotton fibres, resin, paint
59 x 44.5 x 35 cm (approx.)
Gift of the artist in memory of her mother, Enric Chaplinsky
2013.520

Sterling Ruby
Born in Stuttgart, Germany, in 1972

Basin Theology/Filipino Untitled
2013
Pigmented urethane
52.1 x 102.9 x 114.3 cm
Purchase, gift of Lynne Factor and Sheldon Inwentash
2014.2



Vampire 108
2013
Cotton, polyester, polyester fibre
217 x 54 x 18 cm
Purchase, gift of Lynne Factor and Sheldon Inwentash
2014.3

Frank Stella
Born in Malden, Massachusetts, in 1936

The Pitchpoling (D17, 20), from the series "Moby-Dick" (inspired by Chapter 84, "Pitchpoling," of the 1851 novel Moby-Dick, by Herman Melville)
1990
Mixed media on aluminum and magnesium
336.6 x 370.8 x 158.8 cm
Purchase, F. Cleveland Morgan Fund and the Museum Campaign 1988-1993 Fund
2014.7.1-2
See opposite

EUROPE

2 Figurines, 1 Nutcracker and 1 Cane
16th-19th c.
Boxwood
Various dimensions
Gift of Philippe and Michèle Stora
2013.217, 240.1-2, 258.1-2, 261

FRANCE

Penitent Magdalene
Virgin and Child
Cross of Three Path (Clock)
14th-18th c.
Boxwood carvings
Various dimensions
Gift of Philippe and Michèle Stora
2013.241, 244, 819.1-4

FRANCE or GERMANY

Snuff box, Coeur (?)
The Centenary of Napoleon Towards the Princess of Hatzfeld
After 1806
Boxwood
3.7 x 6.6 x 1.4 cm
Gift of Philippe and Michèle Stora
2013.260

FRANCE or SOUTHERN NETHERLANDS

Virgin and Child
Saint John the Evangelist
14th-18th c.
2 boxwood carvings
12.7 x 3.4 x 5.1 cm
11.9 x 4.5 x 3.5 cm
Gift of Philippe and Michèle Stora
2013.238, 240

GERMANY

Saint Roch
18th c.
Boxwood
22.5 x 11.2 x 6 cm
Gift of Philippe and Michèle Stora
2013.248.1-2

GERMANY or ITALY

Venus and Cupid
18th-19th c.
2 boxwood carvings
22.5 x 5.5 x 6.2 cm
27.2 x 8 x 5.2 cm
Gift of Philippe and Michèle Stora
2013.255-256.1-2

GERMANY or SOUTHERN NETHERLANDS

Apollo
Late 17th or early 18th c.
Boxwood
15.4 x 7.2 x 5 cm
Gift of Philippe and Michèle Stora
2013.250

ITALY

Saint John at the Foot of the Cross
Virgin
Saint Andrew
Figure Figure, after Arno Mocenigo Monument
1716-1718
Saint Paul (?)
Lourdes and His Two Sons
14th-18th c.
6 boxwood carvings
Various dimensions
Gift of Philippe and Michèle Stora
2013.246.1-2, 247-248, 253, 256.1-2

SOUTHERN and NORTHERN (?) NETHERLANDS

16 Figurines and 1 Bust
16th-18th c.
Boxwood
Various dimensions
Gift of Philippe and Michèle Stora
2013.232-235.1-2, 238-239, 242, 245, 251, 254.1-2

SPAIN (?)

Crucifixion of Saint Philip
16th c.
Boxwood
15.4 x 10.1 x 2.5 cm
Gift of Philippe and Michèle Stora
2013.257

▶

Frank Stella (born in 1936)
The Pitchpoling (D17, 20), from the series "Moby-Dick" (inspired by Chapter 84, "Pitchpoling," of the 1851 novel *Moby-Dick*, by Herman Melville), 1990, mixed media on aluminum and magnesium, 336.6 x 370.8 x 158.8 cm. Purchase, F. Cleveland Morgan Fund and the Museum Campaign 1988-1993 Fund.
© Frank Stella/SODRAC (2014)

INTERNATIONAL ART (CONT'D)

ANCIENT CULTURES

CENTRAL GREECE, perhaps BOIOTIA
Archaic period

Kotyle (Drinking Cup)
6th–early 5th c. B.C.
Pottery
6.4 x 18.5 x 7.1 cm
Gift of Lisa Rosenman Greenspun in memory of David Bertel Greenspun
2013.653

CHINA
Ming Dynasty (1368–1644), Wanli period (1572–1620)

Hat Chest, Portable Clothes Wardrobe (Lianggui)
Early 17th c.
Lacquered wood, gilt paint, bronze
124 x 153 x 86 cm
Gift of the Wanru Family
2013.82.1-3

COSTA RICA, ATLANTIC WATERSHED
Formed 1350–500 B.C.

● 2 Disc Beads in the Shape of Birds
Stone
4.6 x 5.3 x 2.2 cm
4.2 x 9.8 x 0.3 cm
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.356, 358

COSTA RICA, DIQUÍS DELTA
Formed 500 BCE–1550 A.D.
Diquís

Zoomorphic Pestle
700–1550 A.D.
Cast and hammered gold
2.5 x 13.5 x 9.3 cm
Gift of Mr. José Pierre Valentin
2013.82

COSTA RICA, GUANACASTE
Formed 300 BCE–1000 A.D.
Guanacaste-Nicoya

● Anthropomorphic Mace Head
Stone
5.6 x 7.3 x 7.2 cm
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.689

● Metate (Grinding Table)
Stone
32.9 x 50 x 26.5 cm
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.350

CYPRUS
Archaic period

Male Votive Statue
Late 7th–early 6th c. B.C.
Limestone
32.5 x 14.2 x 6.5 cm
Gift of Lisa Rosenman Greenspun in memory of David Bertel Greenspun
2013.554

EASTERN MEDITERRANEAN
Late Classical/Hellenistic period
3 Shipwrecks
4th–3rd c. B.C., possibly 1st to 2nd c. B.C.
Lead
Various dimensions
Gift of Lisa Rosenman Greenspun in memory of David Bertel Greenspun
2013.554.1-3

EGYPT, SAQQARA
New Kingdom (c. 1539–1075 B.C.), 18th Dynasty (1539–1292 B.C.)

2 Fragments from a Funerary Shroud for Abuti of the Third Rank
18th–21st c. B.C.
Linen, paint
Various dimensions
Gift of Barbara L. Hall and Karen Dow Schaefer in memory of their mother, Janet Dow Schaefer Gee
2013.334

GREECE, ATTICA
Attributed to the "Griffin-Bird Painter"

Black-figure "Vanna" Cup
About 600–550 B.C.
Pottery, painted decoration
12.3 x 20.5 x 15.8 cm
Gift of Lisa Rosenman Greenspun in memory of David Bertel Greenspun
2013.558

GREECE, ATTICA
Painted by Brygos
Active 505–465 B.C.

Red-figure Lekythos
Pottery, painted decoration
20.2 cm (8.1, 10.5 cm (diam.)
Gift of Lisa Rosenman Greenspun in memory of David Bertel Greenspun
2013.97

GREECE, BOIOTIA
Archaic period

Seated Female Figure
About 530–480 B.C.
Terracotta
19.3 x 10.4 x 13.5 cm
Gift of Lisa Rosenman Greenspun in memory of David Bertel Greenspun
2013.56

GREECE, CRETE
Archaic period

Bovine Figurine
Mid-7th c. B.C.
Terracotta
17.7 x 5.1 x 2.3 cm
Gift of Lisa Rosenman Greenspun in memory of David Bertel Greenspun
2013.560

GREECE or MAGNA GRAECIA
Hellenistic period

Veiled Female Director
4th–3rd c. B.C.
Terracotta
17 x 7.1 x 5 cm
Gift of Lisa Rosenman Greenspun in memory of David Bertel Greenspun
2013.561

JAPAN, KYOTO
Early Modern (Japanese) period (1333–1573)

Box
14th–15th c.
Maki-e lacquer on wood, pewter, silver, mother-of-pearl
3 x 6.1 x 6.2 cm
Gift of Linda and Irwin Simons
2013.1078.1-4

MAGNA GRAECIA, possibly CAROSA
Hellenistic period

Standing Female Figure Holding a Bird
3rd c. B.C.
Terracotta
21.6 x 9.5 x 8.4 cm
Gift of Lisa Rosenman Greenspun in memory of David Bertel Greenspun
2013.562

MEXICO, CENTRAL HIGHLANDS
Middle Preclassic Period (1200–400 B.C.)

● Standing Figure
Terracotta
16.8 x 12.2 x 5.5 cm
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.355

MEXICO, CENTRAL HIGHLANDS
Late Preclassic–Period I (300–150 B.C.)
Ajalpan

● Chalchiuhtlicue, Goddess of Water
Stone
21.7 x 12.9 x 15.8 cm
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.556

● 3 Heads of Anthropomorphic Figurines
Stone
19 x 16.4 x 15 cm
15.9 x 11.9 x 13.7 cm
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.721-723

MEXICO, CENTRAL HIGHLANDS
Early Classic Period (400–650 A.D.)
Teotihuacan

● 2 Anthropomorphic Figurines
Terracotta
52.2 x 31.2 x 6.3 cm
32.5 x 5.5 x 6.2 cm
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.352, 703

● Anthropomorphic Figurine
Stone
7.4 x 3.7 x 1.3 cm
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.734

● Anthropomorphic Mace
Stone
19.6 x 19.7 x 11.3 cm
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.709

● 2 Zoomorphic Vessels and 1 Miniature Vase with Floral Motif Decoration
Pottery
Various dimensions
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.706, 707-710

● 4 Anthropomorphic Masks
Terracotta
Various dimensions
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.375-378

MEXICO, CENTRAL HIGHLANDS
Middle Preclassic Period (1200–400 B.C.)
Tlatilco

● Anthropomorphic Mace
Terracotta
11.4 x 14.2 x 6.8 cm
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.372

● 3 Vessels
Pottery
6.4 cm (2.5), 19.5 cm (diam.)
16.6 cm (6.5), 15.4 cm (diam.)
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.704, 705

MEXICO, CENTRAL VERACRUZ
Classic Period (250–900 A.D.)
Classic Veracruz

● Yuhyu, Aged Earth Lord
Tlaltecuhtli, Goddess of Fertility
Terracotta
Incense Burner: 37 x 17.1 x 6.5 cm
Cover: 25 x 12.3 x 9.7 cm
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.501.1-2

● 2 Anthropomorphic Figurines
Terracotta
31.4 x 12.1 x 7.2 cm
14.7 x 5 x 5 cm
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.502, 708

● 4 Anthropomorphic Figurines
Terracotta
Various dimensions
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.711, 712, 744, 747

● 2 Goitre Heads
Stone
17.9 x 12.7 x 11.1 cm
21.1 x 18.5 x 7.7 cm
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.716, 715

● 2 Figures with Waving Arms
Terracotta
30.6 x 19 x 7.3 cm
19.1 x 11.8 x 6.1 cm
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.721-724

● 3 Heads of Anthropomorphic Figures
Terracotta
Various dimensions
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.726, 752, 784

● Teotihuacan Head
Terracotta
5.1 x 4.8 x 5.3 cm
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.751

● Anthropomorphic Terracotta Head
Terracotta
20.2 x 13.3 x 17 cm
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.709

MEXICO, CENTRAL VERACRUZ
Middle Preclassic Period to Early Classic Period (1200 B.C.–400 A.D.)
Remojadas

● Bowl in the Shape of a Bird
Pottery
12.2 x 17.4 x 13.3 cm
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.768

MEXICO, GUANAJUATO
Late Preclassic Period (400 B.C.–250 A.D.)
Chupícuaro

● 11 Vessels
Pottery
Various dimensions
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.666-685, 737-740, 746, 780, 781

MEXICO, GUERRERO
Late Preclassic Period to Classic Period (300 B.C.–900 A.D.)
Chontal

● Anthropomorphic Mace
Stone
8.3 x 8.5 x 8.3 cm
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.372

MEXICO, GUERRERO
Late Preclassic Period to Classic Period
(100 B.C.-300 A.D.)
Mezcala

● 2 Masks and 2 Anthropomorphic Heads
Stone
Various dimensions
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.699, .724, .726, .729

● 1 Anthropomorphic Figurine
Stone
Various dimensions
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.726, .767, .774

MEXICO, GUERRERO
Late Preclassic Period (300 B.C.-300 A.D.)
Solleps

● Anthropomorphic Mask
Stone
13.7 x 12.8 x 5.7 cm
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.758

MEXICO, OAXACA, possibly TEOTITLAN DEL CAMINO
Late Postclassic Period (1200-1521 A.D.)
Aztec

● Seated Old Man
Stone
17.7 x 9.1 x 11.0 cm
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.776

MEXICO, PUEBLA, LAS BOCAS
Middle Preclassic Period (1200-400 B.C.)
Olmec

● Bowl with Geometric Decoration
Pottery
6.1 cm (h.); 12.1 cm (diam.)
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.776

MEXICO, VERACRUZ
Middle Preclassic Period (1200-400 B.C.)
Olmec

● Groove and Axe
Stone
12.2 x 4.8 x 2.4 cm
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.782

MEXICO, possibly VERACRUZ
Middle Preclassic Period (1200-400 B.C.)
Olmec

● Anthropomorphic Head
Stone
5.4 x 3.4 x 1.4 cm
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.728

MEXICO, WEST COAST
Late Preclassic Period to Early Classic Period
(100 B.C.-600 A.D.)
Colima

● Seated Male Figurine
Terracotta
17.9 x 14.1 x 12.3 cm
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.769

● Bottle
Pottery
10 cm (h.); 10.7 cm (diam.)
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.737

● 3 Anthropomorphic Figures
Terracotta
Various dimensions
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.748-749, .756

MEXICO, WEST COAST
Late Preclassic Period to Early Classic Period
(100 B.C.-600 A.D.)
Jalisco

● Seated Female Figure with a Pair of Roller Whistles
Terracotta
32.5 x 21.6 x 14.6 cm
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.700

MEXICO, WEST COAST
Late Preclassic Period to Early Classic Period
(100 B.C.-600 A.D.)
Nayarit

● Seated Bird Player
Terracotta
16.8 x 10.2 x 18.7 cm
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.704

● 3 Figurines and 1 Anthropomorphic Figurine
Terracotta
Various dimensions
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.705, .705-711, .709-713, .712-714

MEXICO, YUCATAN PENINSULA
Classic Period (200-900 A.D.)
Maya

● 4 Vessels
Pottery
Various dimensions
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.741-742, .752, .771

MEXICO, YUCATAN PENINSULA
Classic Period (200-900 A.D.)
Maya, Jaina style

● 4 Anthropomorphic Figurines
Terracotta
Various dimensions
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.712-715, .717-718

NORTH SYRIA
Early Bronze Age

Female Idol Figurine
Terracotta
20.2 x 5.3 x 4.2 cm
Gift of Lina Tabbarah Grenier-Jan in memory of David Bond Grenier-Jan
2013.564

NORTH SYRIA
Middle Bronze Age

Nude Female Figurine
About 1950-1750 B.C.
Terracotta
16.2 x 8.1 x 2.4 cm
Gift of Lina Tabbarah Grenier-Jan in memory of David Bond Grenier-Jan
2013.565

NORTHWESTERN IRAN, HASANLU REGION

Situla (Libation Vessel)
900-800 B.C.
Copper alloy
19.1 cm (h.); 28.5 cm (diam.)
Gift of Israel Goldman Wolf
2013.578

PERU, possibly CENTRAL OR NORTH COAST
Late Horizon (1476-1532 A.D.)
Inca

● Andean Bird Vessel
Pottery
20.5 x 20.2 x 15 cm
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.755

PERU, NORTH COAST
Late Intermediate Period (1000-1476 A.D.)
Chimú

● Bowl
Silver, repoussé decoration
6.3 cm (h.); 15.7 cm (diam.)
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.771

PERU, NORTH COAST
Initial Period (1400-900 B.C.)
Cupisnique

● Bottle with Phytomorphic Decoration
Pottery
21.2 cm (h.); 11.8 cm (diam.)
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.745

PERU, NORTH COAST
Early Intermediate Period (200 B.C.-700 A.D.)
Mochica

● Coca Chewer (Coca Pouch Vessel)
Pottery
13.1 x 24.1 x 16.1 cm
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.743

● Anthropomorphic Ornament
Copper
3.3 cm (h.); 10.3 cm (diam.)
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.701

PERU, SOUTH COAST
Early Intermediate Period (200 B.C.-700 A.D.)
Nasca

● Bottle Decorated with a Trophy Head and Supernatural Creatures
Pottery
19.6 cm (h.); 15.5 cm (diam.)
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.726

PERU, SOUTH COAST
Early Horizon (900-200 B.C.)
Paracas

● Bottle Decorated with a Supernatural Creature
Pottery
17.4 cm (h.); 13 cm (diam.)
Gift of Luc Reichenbach in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.725

ROMAN EMPIRE
Late Republican period – Early Roman Empire

Attachment for a Fulcrum in the Form of the Bust of a Satyr or Silenus
(Cosmetic in the Form of the Bust of a Satyr or Silenus)
Late 3rd c. B.C.-2nd c. A.D.
Bronze
7.1 x 4.8 x 2.4 cm
Gift of Lina Tabbarah Grenier-Jan in memory of David Bond Grenier-Jan
2013.705

ROMAN EMPIRE
Middle Roman Empire

Fortuna or Ceres
Mid 2nd-early 3rd c. A.D.
Bronze (metal-core bust)
11.1 x 5.1 x 2.3 cm (without base)
Gift of Lina Tabbarah Grenier-Jan in memory of David Bond Grenier-Jan
2013.656

Antiochos
Mid 2nd-early 3rd c. A.D.
Bronze
10.2 x 3.9 x 2.5 cm
Gift of Lina Tabbarah Grenier-Jan in memory of David Bond Grenier-Jan
2013.652

ROMAN EMPIRE
Late Roman Empire

Fibula
4th c. A.D.
Bronze
8.7 x 6.3 x 3 cm
Gift of Lina Tabbarah Grenier-Jan in memory of David Bond Grenier-Jan
2013.658

SOUTH ITALY, APULIA
Hellenistic period

Bowl with Lid
3rd c. B.C.
Pottery, painted decoration ("Gnathian" style)
10.1 cm (h.); 12.5 cm (diam.)
Gift of Lina Tabbarah Grenier-Jan in memory of David Bond Grenier-Jan
2013.654-5

QUEBEC AND CANADIAN ART

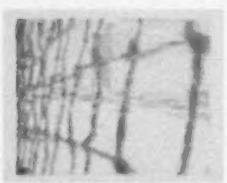
INSTALLATIONS

Rafael Lozano-Hemmer
Born in Mexico City in 1967

Last Breath (Three Stages)
2012
Motor, belows, fiberglass, digital display, custom circuitry, Arduino processor, respiratory tubing, brown paper bag, jute
Variable dimensions
Purchase, the Canada Council for the Arts' Acquisition Assistance Program and the Israel G. Baker Fund
2013.792.1-2

WORKS ON PAPER

Stephen Andrews
Born in Sarnia, Ontario, in 1966



Drawing
2008
Crayon on Mylar
21.7 x 27.8 cm
Gift of Pierre François Ouellette and Iolan Lalonde
2013.406

Fritz Brandtner
Danzig (now Gdańsk) 1896 – Montreal 1957

Untitled (Tree Stump at the Edge of a Forest)
About 1935
Ink, charcoal
28.7 x 36.2 cm
Gift of Jacques Chamaugrie
2013.91

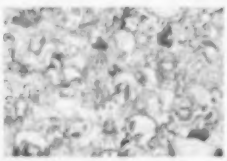
Ernest Cormier
Montreal 1885 – Montreal 1980

Autoportrait
1930
Watercolour over traces of graphite on paper mounted on cardboard
29.2 x 20.7 cm
Ethlyne and David W. Trueman Collection
2013.72

Mary Alexandra Bell Eastlake
Brooklin, Ontario, 1864 – Ottawa 1951

Study for Ancient Town
About 1900-1910
Pastel
21.6 x 29.1 cm
Purchase, Christine and Pierre Lipinski Fund
2013.92

En Masse
Founded in Montreal in 2009



Dossier for the Advertising Campaign for the Montreal Museum of Fine Arts' Big Bang Exhibition
2011
Ink over traces of coloured pencil on cardboard
50.8 x 76.2 cm
Purchase
2013.84

Clarence Gagnon
Montreal 1881 – Montreal 1942

Study for a Fresco Space for Mont Chapdelaine
1930
Gouache over traces of graphite
35.1 x 21.7 cm
Gift of the Estate of Nancy Gagnon
2013.227

Study for Marie Chapdelaine
Between 1925 and 1930
Gouache, graphite
19.6 x 20.4 cm
Gift of the Estate of Nancy Gagnon
2013.228

Pierre Gauvreau
Montreal 1922 – Montreal 2011

Untitled
1942
Pastel on silk
21.4 x 35.2 cm
Gift of Pierre Bourgeau in memory of Bruno M. and Ruby Cormier
2013.415

Peter Haworth
Lancaster, England, 1889 – Toronto 1936

Three Sheets of Preparatory Drawings for Stained Glass Windows
May 2011
Watercolour, graphite
Various dimensions
Gift of Peter Haworth Estate
2014.51-63

Leonard Huckleberry
Manchester, England, 1856 – Thornhill, Ontario, 1940

Reef Fishes, Coral Polyps
About 1917
Woodcut, 12/50
20 x 16 cm (sheet)
28.1 x 23.5 cm (image)
Gift of Professor Sandra Franklin and Wilfrid Laurier University Press
2013.329

Ozias Leduc
Saint-Hilaire, Quebec, 1864 – Saint-Hyacinthe, Quebec, 1955

One sheet of preparatory drawings for the Decoration of the Bishop of Sherbrooke's Private Chapel
1921
Watercolour, graphite
28 x 25.7 cm
Gift in memory of Mgr. Jean-Marie Fortier (1920-2002), Archbishop of Sherbrooke
2013.202

Three Projects for Drawings for the Decoration of the Bishop of Sherbrooke's Private Chapel
Graphite
Various dimensions
Gift of Louise Lacoste
2013.203-205

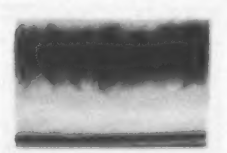
Cartoon for a "decorative Jesse in Chapdelaine and Maple leaves) for the Chapel of the Sacred Heart in the Saint-Enfant-Jésus-du-Mile-End Church
1918
Graphite, chalk on oil
21.2 x 54.4 cm
Gift in memory of Gabrielle Messier (1904-2003)
2013.206

Sheet of Studies of Leg Figures with Two Studies of a Man's Head in Profile and Pencil Marks
March 1890-1899
Graphite
20.2 x 25.5 cm
Gift of Louise Lacoste
2013.337
© Estate of Odilon Redon/SODRAC (2014)

Onésime-Aimé Léger
Saint-Hilaire-de-Rouville, Québec, 1881 – Saint-Hilaire, Québec, 1968

Untitled (Young Woman in Profile)
Early 20th c.
Pastel
32 x 25.5 cm
Gift in memory of Adèle Legendre (1932-2013)
2013.416
See page 59

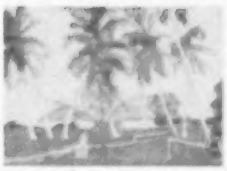
Rita Letendre
Born in Barcelona, Quebec, in 1929



XIV
1961
Pastel
57.8 x 52.7 cm
Gift of Pierre Bourgeau, in memory of Bruno M. and Ruby Cormier
2013.414

James Wilson Morrice
Montreal 1865 – Nice 1924

Jamaica
1921
Watercolour over traces of graphite on cardboard
21.2 x 31.6 cm
Gift in memory of Talbot and Alice Atkinson
2013.196



Portuguese Girls
About 1912
Watercolour over traces of graphite
20.6 x 26.5 cm
Gift in memory of Talbot and Alice Atkinson
2013.197

Moroccan Scene
About 1912
Watercolour over traces of charcoal or graphite
27.5 x 36.2 cm
Gift in memory of Talbot and Alice Atkinson
2013.198

Trembles
1913
Watercolour over traces of graphite, on cardboard
23.8 x 35.5 cm
Gift in memory of Talbot and Alice Atkinson
2013.199

Moonlight Landscape
About 1919-1920
Watercolour over traces of charcoal or graphite, on cardboard
27.5 x 34.5 cm
Gift in memory of Talbot and Alice Atkinson
2013.200

Norval Morrisseau
Fort William (now Thunder Bay), 1931 – Toronto 2007

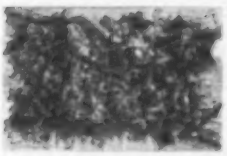
Five Bears Birds
1990
Silkscreen, 14/60
106.9 x 76.5 cm
Gift of Professor Sandra Franklin and Wilfrid Laurier University Press
2013.199

Jean-Paul Riopelle
Montreal 1923 – L'Isle-aux-Grues, Quebec, 2002

Envol
1962
Etching, aquatint, 25/75
Approx. 9.8 x 20.8 cm (paper: unknown)
Gift of Jean M. and Ruby Cormier
2013.35

Grand Format
1975
Lithograph
84.6 x 52.7 cm
Gift of Yves M. Tardif, KPD
2013.324

Genèse I
1981
Lithograph
65.7 x 72.5 cm
Gift of Yves M. Tardif, KPD
2013.325



Orange Triptych
Lithograph, four colours
75.4 x 115.8 cm
Gift of Sylvie Gélinas and Simon Blais
2013.627
© Estate of Jean-Paul Riopelle/SODRAC (2014)

Three Owls in the Morning
Etching, four colours
45.3 x 54.9 cm (sheet), 20 x 30 cm (plate mark)
Gift of Sylvie Gélinas and Simon Blais
2013.628

Misty
1962
Etching, four colours
45.6 x 27.2 cm (sheet), 20 x 30 cm (plate mark)
Gift of Sylvie Gélinas and Simon Blais
2013.629

Chimerical Contractions
1962
Etching, four colours
45.7 x 56.8 cm (sheet), 20 x 30 cm (plate mark)
Gift of Sylvie Gélinas and Simon Blais
2013.630

Envol
1962
Etching, four colours
45.3 x 56.8 cm (sheet), 20 x 30 cm (plate mark)
Gift of Sylvie Gélinas and Simon Blais
2013.631

Pluie
1962
Etching, four colours
45.3 x 56.8 cm (sheet), 20 x 30 cm (plate mark)
Gift of Sylvie Gélinas and Simon Blais
2013.632

Mazda
1963
Etching
65.5 x 54.5 cm (sheet), 44.6 x 54.8 cm (plate mark)
Gift of Sylvie Gélinas and Simon Blais
2013.633

Bal
1964
Etching
65.7 x 44.5 cm (sheet), 50.8 x 30.5 cm (plate mark)
Gift of Sylvie Gélinas and Simon Blais
2013.634

Pollen Summer
1969
Lithograph, 19/75
55 x 114 cm
Gift of Sylvie Gélinas and Simon Blais
2013.635

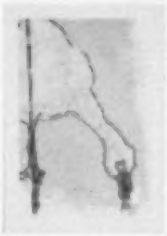
Suite Pour l'Air
1973-1976
9 etchings
Various dimensions
Gift of Sylvie Gélinas and Simon Blais
2013.636-644

Le Cahier Alfred
Text by Jacques Prévert (1927-2013)
1979
6 lithographs, text in margins
58.7 x 45.7 cm (each)
Gift of Sylvie Gélinas and Simon Blais
2013.645-51

The Goose Plant III
1981
Lithograph, burin and aquatint
55.6 x 75.6 cm
Gift of Sylvie Gélinas and Simon Blais
2013.646

◀ Louis Dulongpré (1759-1843), after Jean Restout (1692-1768)
The Last Supper, about 1805-1810, oil on canvas, 98 x 80 cm. Gift of Marc Brodeur in honour of the Montreal Museum of Fine Arts' 150th anniversary

QUEBEC AND CANADIAN ART (CONT'D)



Grace from the North (variation of the "Hot Contents")
1967
Lithograph, from 3 stones
65.7 x 65 cm (sheet), 74.7 x 49.7 cm (image)
Gift of Sylvia Cataford and Simon Blais
2013.617
© Estate of Jean-Paul Riopelle/SOCAN (2014)

Canoe
1963-1991
Silkscreen, 5/175
76 x 76.4 cm (sheet), approx. 22.2 x 77.3 cm (image)
Gift of Sylvia Cataford and Simon Blais
2013.618

Fernand Toupin
Montreal (Que.) – Repentigny, Quebec, 2007

Untitled
1958
Pastel and crayon over traces of graphite
17.8 x 12.2 cm
Gift of Pierre Bruneau in memory of Yvonne M. and Fred Cramer
2013.413

Irene F. Whittome
Born in Vancouver in 1942

Untitled
1971
Etching, aquatint, and burnishing, 1/15
75.1 x 52.6 cm (sheet), 48.3 cm (diam.) (plate mark)
Gift of Sylvia Cataford and Simon Blais
2013.614

Children of Paradise
1967
Etching, aquatint, artist's proof
65 x 50.1 cm (sheet), 42.1 x 46.7 cm (plate mark)
Gift of Sylvia Cataford and Simon Blais
2013.615

Rise and Fall of the City of Mahogonny
1967
Etching, aquatint, 6/10
55.5 x 75.5 cm (sheet), 43.7 x 59.4 cm (plate mark)
Gift of Sylvia Cataford and Simon Blais
2013.616

Saint George and the Dragon
Fifth in the series "Variations"
1967
Etching, aquatint, 6/10
64 x 49.5 cm (sheet), 54.8 x 45.3 cm (plate mark)
Gift of Sylvia Cataford and Simon Blais
2013.617
© Irene F. Whittome/SOCAN (2014)

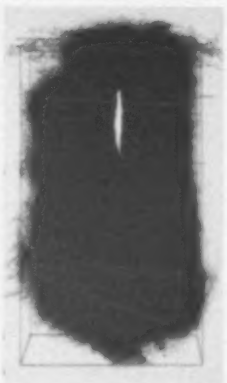
Legend of Memory
1969
Aquatint, 40/75
50.2 x 65.3 cm (sheet), 45.5 x 59.8 cm (plate mark)
Gift of Sylvia Cataford and Simon Blais
2013.518

Composition Esthétique
1965
Etching, aquatint, artist's proof
54.8 x 80 cm (sheet), 43.1 x 62.4 cm (plate mark)
Gift of Sylvia Cataford and Simon Blais
2013.519

Ensemble Estrage
1968
Etching, 10/15
75.5 x 52.9 cm (sheet), 50.6 x 40.2 cm (plate mark)
Gift of Sylvia Cataford and Simon Blais
2013.520

Little Madman in a Stance
1963
Etching, 10/15
75 x 55.1 cm (sheet), 55.7 x 40.2 cm (plate mark)
Gift of Sylvia Cataford and Simon Blais
2013.521

Untitled
1972
Etching, artist's proof
75.3 x 55.1 cm (sheet), 71.2 x 50.4 cm (plate mark), 50.2 x 39.9 cm (plate mark, 2), 16.8 x 15.3 cm (detail)
Gift of Sylvia Cataford and Simon Blais
2013.522



Passion
1973
Etching, aquatint, artist's proof
84.2 x 42 cm (sheet), 82.3 x 45.2 cm (plate mark)
Gift of Sylvia Cataford and Simon Blais
2013.523
© Irene F. Whittome/SOCAN (2014)

Untitled
1971
Embossing, artist's proof
71.1 x 52.1 cm (sheet), 48.9 x 37.8 cm (plate mark)
Gift of Sylvia Cataford and Simon Blais
2013.524

Untitled
1971
Etching, aquatint, artist's proof
52.9 x 75.2 cm (sheet), 40 x 50.1 cm (plate mark)
Gift of Sylvia Cataford and Simon Blais
2013.525

Untitled
1973
Aquatint, roll-gravure, 48/76 (c), 4/10 (f)
76.3 x 56.5 cm (sheet), 60 x 54.7 cm (plate mark)
Gift of Sylvia Cataford and Simon Blais
2013.526

PAINTING

Stephen Andrews
Born in Sarnia, Ontario, in 1956

Reinvention
2008-2013
Oil on canvas
180.5 x 240.6 cm
Purchase, Louise Lalonde-Cayouette Memorial Fund
2013.19

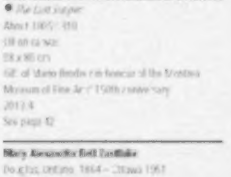
Maurice Cullen
Saint John's, Newfoundland, 1866 – Chambly, Quebec, 1934

Landscape near Beauport
About 1896-1897
Oil on canvas
59.8 x 85.7 cm
Gift of the Fosmoule family
2013.451

Kim Dorland
Born in Wainwright, Alberta, in 1974

Nature Painting II
2009
Oil and encaustic on plywood
182.2 x 243.4 x 4.9 cm
Gift of Yanic and Anne-Marie Truchon, Majudia Collection
2013.228

Louis Dulongpré
Saint-Denis, France, 1759 – Saint-Agnès-de-Dundee, Quebec, 1843
After Jean Restout (1692-1768)



The Last Supper
About 1805-1810
Oil on canvas
138 x 180 cm
Gift of Marie Bardo in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.4
See page 92

Mary Alexandrina Bell Eastlake
Douglas, Ontario, 1864 – Ottawa, 1963

Abitibi Iron
About 1900-1910
Oil on canvas
45.7 x 55 cm
Purchase, Christine and Pierre Lapointe Fund
2013.31

Dorian FitzGerald
Born in Toronto in 1975

Table Decorations, Upside Wintry Party for Skinny Positive
2005
Acrylic paint and caulking on canvas
259.5 x 203.5 cm
Private collection
2013.73
See page 63

Karel Funk
Born in Winnipeg in 1971

Untitled No. 56
2012
Acrylic on Masonite
72.4 x 52.4 cm
Purchase, Gift of Michael S.B. Harrison
2013.86

Prudence Heward
Montreal (Que.) – Los Angeles, 1947

Pandrosh Stanley Hewton
About 1935
Oil on canvas
63.3 x 51 cm
Purchase, Christine and Pierre Lapointe Fund
2013.52

Elizabeth Hunt
Quebec City, 1955 – St-Mary, Quebec, 1936

Through Field and Furrow
1907
Oil on canvas
104.5 x 121.5 cm
Purchase, Christine and Pierre Lapointe Fund
2013.98

James Kerr-Lawson
Auchtertyre, Scotland, 1865 – London, 1939

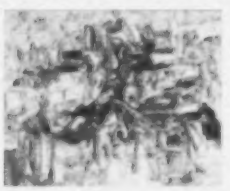
Wolfkeeper, Lady Paget before 1903 / Lost
About 1908
Oil on panel
42 x 32.5 cm
Gift of Yanic and Harry Hair
2013.8

Rita Letendre
Born in Drummondville, Quebec, in 1928

Floating into Space
1965
Acrylic on canvas
121.3 x 101.9 cm
Gift of Rita Letendre
2013.522
See page 29

Open Space
1965
Acrylic on canvas
248.5 x 151.8 cm
Gift of Rita Letendre
2013.525

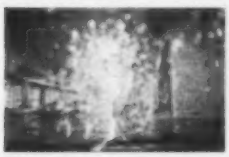
Jean-Paul Riopelle
Montreal 1923 – L'Isle-aux-Grues, Quebec, 2002



Toccata II
1957
Oil on canvas
71.6 x 91.7 cm
Gift of Dr. Susan B. Murphy
2013.30
© Estate of Jean-Paul Riopelle/SOCAN (2014)

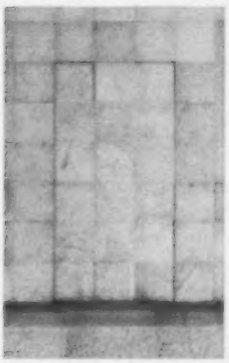
PHOTOGRAPHY

Benoit Aquin
Born in Montreal in 1963



2 Photographs from the series "Odyssée"
1999-2001, print 2013
Ink-jet prints, 1/5
Various dimensions
Gift of Benoit Aquin
2013.156-156

Nicolas Baier
Born in Montreal in 1967



Alone/Alone
2005
Ink-jet prints thermounted or acrylic and mounted on Dibond inserts, 1/3
290.5 x 180.5 x 6.2 cm (with frame)
Gift of Nicolas Baier
2013.57

Michel Campeau
Born in Montreal in 1949

Itinerant in the "Earthly Paradise" series
1972-1982
Gelatin silver prints, 1/1
Approx. 50.5 x 40.4 cm or 40.4 x 50.5 cm (each)

10 Photographs
Gift of Guy Bourque
2013.91-101

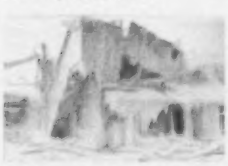
10 Photographs
Gift of Jacques and Nicole Bougie
2013.103-112

10 Photographs
Gift of Lionel-A. Carrière-Lévesque
2013.113-122

5 Photographs
Gift of Michel Campeau
2013.123-133

2 Photographs
Purchase, the Museum Campaign 1980-1982 Fund
2013.134-135
See page 8.

Serge Clément
Born in Sainte-Foy, Quebec, in 1950



133 Photographs from the series "Cartographie intérieure"
1972-2004, print 2012-2013
Gelatin silver prints
50.2 x 60.1 cm or 60.4 x 50.2 cm (each)
Gift of the Micheline and Serge Clément Family
2013.222-404
© Serge Clément/SODRAC (2014)

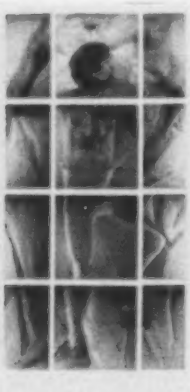
Donigan Cumming
Born in Danville, Virginia, in 1942

Reality and Motive in Documentary Photography
Rio, Tivoli
1982-1985
Gelatin silver prints
Approx. 33.3 x 40.5 cm or 40.5 x 33 cm (each)

68 Photographs
Gift of Donigan Cumming
2013.157.162, 165-226

2 Photographs
Purchase, Les placements Dalecorp Fund
2013.163-164

Evergon
Born in Niagara Falls, Ontario, in 1946



Young Man with Oranges, Young Man with Roses, Poem to a Silent Suit, Curled-up Young Man with Ely, Young Man with Calla Lilies
About 1981-1982
5 composites of 12 SX-70 colour Polaroids
Approx. 35.5 x 18 cm (each composite)
Gift of Serge Marzona
2013.541-545

Twins with Calla Lilies, Intimacies, Old Aspect Tongue, Judith with Calla Lilies
About 1981-1982
3 composites of 4 SX-70 colour Polaroids
Approx. 35.5 x 18.9 cm (each composite)
Gift of Serge Marzona
2013.546-548

Charles Gagnon
Montreal 1934 – Montreal 2003

33 Photographs
1969-1991, print around 1969-1998
Gelatin silver prints
28 x 35.5 cm or 35.5 x 28 cm (each)
Anonymous gift
2013.589-612

Clara Gutsche
Born in Salt Lake City, Missouri, in 1949

30 Photographs from the series "Mitla's Suit"
1973-1974
Gelatin silver prints, selenium toning
27.9 x 35.5 cm or 35.5 x 27.9 cm (each)
Gift of the artist
2013.569-573
© Clara Gutsche/SODRAC (2014)

Aïda Ciro Rachmil
Mexico City 1952 – Paris 1983

La Bouteille, Rivers 14
1981
2 gelatin silver prints, 1/1
24 x 17.8 cm (each)
Gift of Jacques Foxhood
2013.574.1-2

3 Photographs from the series "Si quelque chose noir"
1980
Gelatin silver prints, 1/1
17.6 x 24 cm (1 print)
23.8 x 30.2 cm (3 prints)
Gift of Jacques Foxhood
2013.575.1-7

6 Photographs from the series "La mort, collages Gertrude Stein"
1980
Gelatin silver prints, 1/1
Approx. 21.9 x 30.2 cm (each)
Gift of Jacques Foxhood
2013.576.1-6

3 Photographs from the series "La dernière chambre"
1973-1979
Gelatin silver prints, 1/1
17.6 x 23.5 cm (each)
Gift of Jacques Foxhood
2013.577.1-3

Almanbre III, 1980, Hôtel des Arcades, Room 306, Fes, Morocco, 1980
April 12, 1980, Talaa Zalagh, Room 315, Fez, Morocco, 1980
Fez, April 12, 1980, Porte Agnès 16, 1980, 1980
Untitled, about 1980-1991
Untitled, about 1980-1991
Above Perseus, December 1975, 1975
Untitled, about 1980-1991
Untitled, about 1980-1991
Egelatin silver prints, 1/1
Various dimensions
Gift of Jacques Foxhood
2013.578-605

51 Rue des Francs Bourgeois, Paris 1982
1982
Gelatin silver print, 1/5
17.6 x 23.7 cm
Gift of Jacques Foxhood
2013.596

Gabor Szilasi
Born in Budapest in 1928

68 Photographs
1953-1994, vintage prints and print 2012, 2013
Gelatin silver prints
Various dimensions
Gift of Gabor Szilasi
2013.126-135, 412-496, 794-816

6 Photographs
1982-1986, print 2012
Ink-jet prints
27.6 x 35.5 cm or 35.5 x 27.6 cm (each)
Gift of Gabor Szilasi
2013.436-441

Chih-Chien Wang
Born in Hsinchu, Taiwan, in 1970

Horse Looks Away
2005, print 2012
Ink-jet print, 1/10
119.5 x 111.7 cm
Purchase, thanks to the Montreal Museum of Fine Arts' sponsorship of the artist's studio at the Locking Foundry
2013.44

SCULPTURE

Charles Daudelin
Granby, Quebec, 1920 – Montreal 2001

Untitled (Virgin and Child)
About 1964
Glazed earthenware
74.8 x 9.3 x 9.3 cm
Gift of Sylvain Joly and Philippe Martin in memory of Sergio Barcelo
2013.326
© Estate of Charles Daudelin/SODRAC (2014)

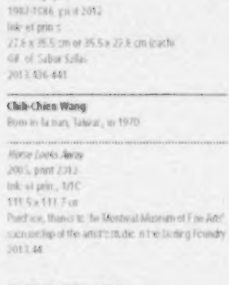
Henri Hébert
Montreal 1884 – Montreal 1950

Head of the Virgin
Study for the Central Motif of the *Plaque in Memory of Father François-Xavier Lamy, S.J.*
1910
Plaster tinted light brown
29 cm (diam.)
Liliane and David M. Stewart Collection
2013.71

Maskull Lasserre
Born in Calgary in 1978

Burgh
2013
Carved bathtime toy bears
330 x 290 x 28 cm
Purchase, the Canada Council for the Arts' Acquisition Assistance Program and Dr. Guylaine P. Saucier
2013.375

Jean-Paul Riopelle
Montreal 1923 – L'Isle-aux-Grues, Quebec, 2002



Oeil A
1960-1970 (cast 1970)
Bronze
Michelucci Foundry, Carrara, Italy
143 x 108 x 90 cm (approx.)
Gift of Sylvie Gilbert and Simon Blais
2013.412
© Estate of Jean-Paul Riopelle/SODRAC (2014)

Robert Roussil
Montreal 1925 – Jeanette-sur-Loup, France, 2013

Untitled
1960
Glazed earthenware
62 x 45 x 28 cm
Anonymous gift
2013.1.521

VIDEO

Michel de Broin
Born in Montreal in 1970

Half Kitchen – Shared Propulsion Car
2005
Video performance, 1/5
Duration: 2 min. 48 s
Anonymous gift
2013.666.1-3

INUIT ART WORKS ON PAPER

Lukta Qiatsuk
Cape Dorset, Nunavut, 1928 – Cape Dorset 2004

Bear and Narwhal
1964
Engraving, 29/50
31.7 x 45 cm (sheet), 25 x 30.2 cm (plate mark)
Gift of Professor Sandra Freedman Wilson
2013.505

Joe Talirunili (Talirunili)
Kangiqsualujjuaq (George River), Nunavik, 1930 – Povungnituk, Nunavik, 1976

5 Pages from a Sketchbook
About 1960
Felt pen, graphite, coloured pencil
25.7 x 18.1 cm (each page)
Gift of Professor Sandra Freedman Wilson
2013.505-504

INUIT ART SCULPTURE

Putuji Elijasi Qirtuuq Elijasiapik
Inukjuak, Nunavik, 1912 – Inukjuak 1972

Untitled (Hunter Cutting Up a Caribou)
1960-1965
Steatite, caribou antler
20 x 41 x 15 cm
Gift of Joan and Daniel Miller
2013.519

Andy Miki
Kazan River area, Nunavut, 1916 – Arviat, Nunavut, 1983

Untitled (Muskox)
1970s
Steatite
3.5 x 4.3 x 1.8 cm
Gift of Joan and Daniel Miller
2013.520
© Public Trustee of Nunavut, Estate of Andy Miki

DECORATIVE ART AND DESIGN

Ib Andersen
Copenhagen 1907 – Frederiksberg, Denmark, 1969

Porcelain
1965, printed 1966
Lithographic offset on canvas
Printed by Henrik Sandberg Skrifttryksteri, Copenhagen, for Porcelæn, Copenhagen
172 x 61.5 cm (two sheets joined together)
Gift of Anne and George MacLaren
2013.423

Marie-Hélène Beaulieu
Born in Rouyn-Noranda, Quebec, in 1979

Germinal IV
2013
Blown glass, pâte de verre, flame-worked glass
29.5 x 44 x 23.5 cm (approx.)
Liliane and David M. Stewart Collection, Louise and Laurette L'Heureux Bequest
2013.668.1-4

Louis-Alexandre Bottin
Paris 1852 – Paris 1911

Medal of the Paris Universal Exposition Awarded to Philippe Hébert
1889
Bronze
8.4 cm (diam.)
Liliane and David M. Stewart Collection
2013.7

Medal of the Department of the Seine's Directorate of Primary Education Awarded to Alfred Hébert
1902
Bronze
5 cm (diam.)
Liliane and David M. Stewart Collection
2013.25

Jesse Bromm
Born in Milton, Ontario, in 1988

Landscape II
2011
Sand-cast glass, various materials
3 pieces; approx. 13 x 8 x 12 cm each
Liliane and David M. Stewart Collection, Louise and Laurette L'Heureux Bequest
2013.630.1-3

Daniel Buren
Born in Boulogne-Billancourt, France, in 1938

Monuments 2012 Espresso Cups and Saucers Set from the "Fly Ar. Collection"
2012
Porcelain
Made by I.P.A. Industria Porcellane, Umana Joint Co., for fly, Trieste, Italy
4 cups: 4.9 x 8.5 x 6.2 cm (each)
4 saucers: various dimensions
Purchase, gift of Louise Vernier Blouin
2013.409.1-9

Jules Clement Chaplain
Montceau-les-Mines, France, 1839 – Paris 1909

Medal of the Paris International Universal Exposition Awarded to Philippe Hébert
1900
Bronze
8.4 cm (diam.)
Liliane and David M. Stewart Collection
2013.23

Dale Chihuly
Born in Tacoma, Washington, in 1941

Ruby Pineapple Chandelier from the series "Chandeliers & Towers"
2013
Blown glass, steel
274.3 x 177.8 x 177.8 cm
Purchase in tribute to Liliane M. Stewart, made possible by the F. Cleveland Morgan Fund and the Montreal Museum of Fine Arts' Volunteer Association Fund
2013.567
See opposite

Christofle
Paris, founded in 1830

Palmanova Table Crumb Sweeper
1896 or 1897
Electroformed natural impressions or silver-plated metal
7.2 x 27 x 28.5 cm
Purchase, Claire Gelber Fund
2013.92

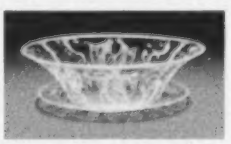
Laurent Craste
Born in Sèvres, France, in 1968

Déjeuner aux fleurs « Eau de Delft »
2012
Porcelain, decals, gold, nails, 15
36.9 x 37.5 x 16.5 cm
Gift of the artist
2013.306.1-5
© Laurent Craste/SODRAC (2014)

Sébastien Duchange
Born in Saint-Gerbain, France, in 1977

Wedding Bowl by Carat
2012
Frosted borosilicate glass, flame-worked Murrini glass, synthetic graphite, painted steel, 25
101 x 26 x 15.9 cm (approx.)
Liliane and David M. Stewart Collection, Louise and Laurette L'Heureux Bequest
2013.57.1-7

Simon Gate
Sofia Fagelsjö, Sweden, 1883 – Orrefors, Sweden, 1945



Bowl and Underplate
1933 (example of 1934)
Glass, wheel-engraved decoration
Produced by Orrefors Glasbruk, Orrefors, Sweden
Engraved decoration by Wilhelm Ekert
Bowl: 11.1 x 32.6 x 22.6 cm
Underplate: 2.2 x 31.6 x 23.8 cm
Gift of Lenore Morgan
2013.509.1-2

Mathieu Gracket
Born in Sèvres, France, in 1977

Retirement table
2012
Blown glass, engraved decoration
31.5 x 16 x 13 cm
Liliane and David M. Stewart Collection, Louise and Laurette L'Heureux Bequest
2013.572

Robert Hendery
Corfu, Greece, 1814 – Worcester 1897

Hot Box
1881
Silver gilt
6.5 cm (h.); 3.6 cm (diam.)
Gift of the Sisters of Charity of Montreal, "Grey Nuns"
2013.271.1-2

Patrick Jouin
Born in Vannes in 1967

Nuron Table Lamp
2012 (example of 2013)
Polyamide, polyurethane, 53/09
Produced by MGX by Materialise (cover), Belgium
45 cm (h.); 19 cm (approx. diam.)
Gift of Dr. Brian Stone Scholar in honour of Rosalind Pepall, Curator of the MMFA (1989–2012)
2013.90.1-3

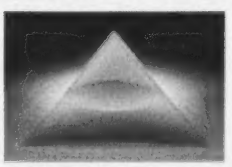
Marc-Augustin Lebrun
Active in Paris after 1808

Liqueur Service
1819–1835
Silver, glass
4 decanters with stoppers: 22 cm (h.); 8 cm (diam.) (each)
12 glasses: 9 cm (h.); 4 cm (diam.) (each)
Tray: 35.5 cm (h.); 33.1 cm (diam.)
Gift of The Honourable Serge Joyal, P.C., O.C., in honour of Nathalie Bondil's appointment as Chevalière of the Ordre national du Québec
2013.512.1-21

Louis Legay
Active in Paris from 1870

Coffee Pot
About 1860
Silver, ebony
23.5 x 16.6 x 9.5 cm
Gift, in memory of Jean-François Cuoq
2013.467

Stanislav Libenský
Svratka, Czechoslovakia, 1921 – Železný Brod, Czech Republic, 2002
and
Jaroslava Brychtová
Born in Železný Brod, Czechoslovakia, in 1924



Green Eye of the Pyramid II
1993
Mouth-blown glass, cut, polished and ground
71.5 x 115.5 x 26 cm (approx.)
Gift of Anne and Joe Mendel in honour of the Montreal Museum of Fine Arts' 150th anniversary
2013.229

Viking Head II
1962; made in 1968
Mould-melted glass, bronze
Produced by Železnobrodské sklo, Železný Brod, Czechoslovakia
56 x 35 x 12 cm
Gift, Anne and Joe Mendel Collection
2013.231

Beth Lipman
Born in Philadelphia in 1971

Tea Table II
2005
Blown and hot-sculptured glass, gilt decoration, painted wood
115 cm (approx. 12" Gift cm (approx. diam.)
Gift, Anne and Joe Mendel Collection
2013.230

Philippe Malouin
Born in Montreal in 1980

Bowl from the series "Extrusions"
2012
Maple, oak, MDF
Made by Atelier Cameron for the Cameron Gallery, Berlin
10 cm (h.); 44.4 cm (diam.)
Gift of Dr. Brian Stonehocker
2013.69

Marcel Marois
Born in Saint-Hyacinthe-de-Proulx, Quebec, in 1969

Seats in Metamorphosis
1994
Wool, cotton
230 x 486 cm
Gift of Marcel Marois
2013.310

Sèvres Porcelain Manufactory
Sèvres, France, founded in 1756
Decoration painted by Gilbert Servet (active at the manufactory from 1745 to 1804)

Cabaret or Breakfast Service (called "Orléans")
1811
Hard-paste porcelain
Teapot: 18.1 x 19 x 10.8 cm
Sugar bowl: 15.9 x 13.8 x 9.3 cm
Creamer: 20.4 x 10.7 x 8.4 cm
Cups: 7.6 cm and 8 cm (h.); 7.1 cm (diam.)
Saucers: 14.8 cm and 14.9 cm (diam.)
Tray: 44.1 x 34.4 cm
Purchase, the Museum Campaign (1988–1993) Fund, the Montreal Museum of Fine Arts' Volunteer Association Fund and the Adrienne Pinsky and René Pinsky Memorial Fund
2013.53.1-8

smart
Founded in Böblingen, Germany, in 1994
and
BRABUS
Founded in Bottrop, Germany, in 1977

smart fortwo coupé, 10th Anniversary Edition
2009
Steel, thermoplastic materials, paint, leather
Produced by smart – BRABUS GmbH, Hambach, France, and Bottrop, Germany
154.9 x 150.8 x 249.9 cm
Gift of smart Canada, a Division of Mercedes-Benz Canada Inc.
2013.449

Ettore Sottsass
Innsbruck, Austria, 1917 – Milan 2007

Vetro
1959
Glazed earthenware
Produced by Ceramiche Bitossi S.p.A., Montelupo Fiorentino, Italy, for Memphis, Milan
35.9 cm (h.); 10.5 cm (diam.)
Gift of Albert Leclerc
2013.265

Vetro
1959
Partially glazed earthenware, clay
Produced by Ceramiche Bitossi S.p.A., Montelupo Fiorentino, Italy, for Memphis, Milan
35.9 cm (h.); 10.5 cm (diam.)
Gift of Albert Leclerc
2013.267

Lettura Plate
1985
Glazed earthenware
Made by Flavia Montelupo Fiorentino, Italy, for Memphis, Milan
2.5 cm (h.); 30.1 cm (diam.)
Gift of Albert Leclerc
2013.266

Piccola Plate
1985
Glazed earthenware
Made by Alessio Sarri Ceramiche, Sesto Fiorentino, Italy, for Memphis, Milan
2.2 cm (h.); 30.1 cm (diam.)
Gift of Albert Leclerc
2013.266

Covered Sugar Bowl with Spoon
1994
Stainless steel, plastic
Produced by Alessi, Crusinallo, Italy
Covered sugar bowl: 18 cm (h.); 13.9 cm (diam.)
Spoon: 2 x 19.5 x 3.9 cm
Gift of Albert Leclerc
2013.267.1-3

Paul Soulaine
Master in Paris from 1720; died in 1755

3 Plats Decorated with the Coat of Arms of the Lacoste de Chapt family
1752–1753
Silver
Approx. 2.6 cm (h.); 25.1 cm (diam.) (each)
Gift of the Sisters of Charity of Montreal, "Sisters of"
2013.268–270

AUSTRIA

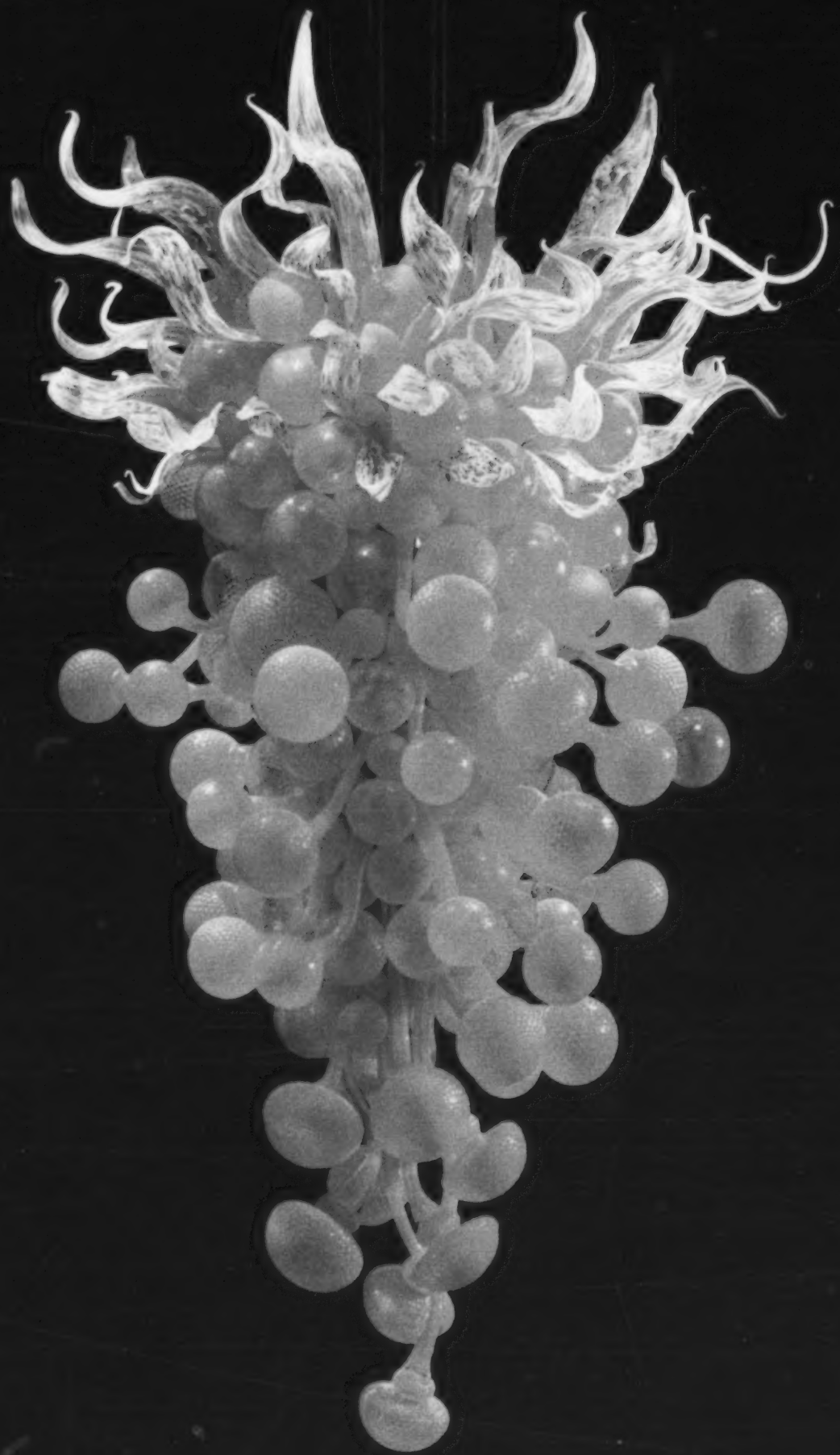
Biedermeier Sofa
About 1815–1825
Mahogany, upholstery (not original)
95 x 189 x 68 cm
Gift of Marc Steinberg
2013.511

FRANCE

Writing Box
About 1850
Wood, mahogany, brass, rosewood, glass
12.5 x 34.6 x 27.5 cm
Gift, in memory of Jean and Mimi Maddigan, 2013
2013.196.1-6

▶

Dale Chihuly (born in 1941)
Ruby Pineapple Chandelier, from the series "Chandeliers & Towers," 2013, blown glass, steel, 274.3 x 177.8 x 177.8 cm. Purchase in tribute to Liliane M. Stewart, made possible by the F. Cleveland Morgan Fund and the Montreal Museum of Fine Arts' Volunteer Association Fund



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Michel Campeau (born in 1948)
Weekend in the "Earthly Paradise", Series, 1972-1982, gelatin silver print, 1/1
Purchase, the Museum Campaign 1986-1993 Fund. © Michel Campeau / SODRAC (2014)
Photo taken at the MMFA

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Barry Flanagan (1941-2009)
Gemini I and *Gemini II*, 1994
Bronze, editions of 9, Pietrasanta Fine Arts Foundry, New York, 168 x 112 x 71 cm (approx.); 175 x 108 x 68 cm (approx.). Gift in memory of Barry Seymour Boyd, in honour of the Montreal Museum of Fine Arts' 150th anniversary.

ARTE MUSICA FOUNDATION

212 CONCERTS AND EDUCATIONAL ACTIVITIES FOR 49,372 PEOPLE

In its sixth year in residence at the Museum and its third season in Bourgie Hall, the Arte Musica Foundation (AMF) presented 212 musical events attended by 49,372 people, an increase of 8.2% in the number of activities and 17.5% in attendance, compared to the previous year.

The Museum's musical programme, which ran from September 15, 2013, to August 24, 2014, included:

■ 163 CONCERTS ATTENDED BY 46,057 PEOPLE:

- Ninety-three concerts presented by the Arte Musica Foundation (total attendance of 28,207):
  - seventy-one concerts in Bourgie Hall (total attendance of 19,500)
  - nineteen school matinées in Bourgie Hall, in collaboration with Education and Community Programmes (total attendance of 6,655)
  - three free concerts in the galleries during the exhibition *Splendore a Venezia* (total attendance of 2,052)
- Seventy concerts presented by companies and musical organizations that rented Bourgie Hall (total attendance of 17,850)

■ 49 EDUCATIONAL ACTIVITIES FOR 3,315 PEOPLE:

- Twelve music workshops in various locations in the Museum (415 participants)
- Nineteen lectures in Maxwell Cummings Auditorium (1,915 people)
- Eleven films in Maxwell Cummings Auditorium (695 people)
- Seven musical guided tours of the exhibition *Splendore a Venezia* (290 visitors)

In keeping with the Arte Musica Foundation's mission, the music programme encompasses a broad variety of genres and makes connections between the exhibitions and collections, as well as supporting young performers and the creation of new works. It comprises a number of series, from jazz and world music concerts presented in the late afternoon, concerts featuring internationally renowned artists and the acclaimed chamber orchestra Les Violons du Roy, to more intimate recitals in the "Jacques Dansereau" series for keyboard instruments in Bourgie Hall.

A new feature this season was the "Baroque Matinées" recital series with commentary on Thursday mornings at 11 a.m., and "Musicians of the OSM," seven chamber music concerts presented in partnership with the Orchestre symphonique de Montréal, two of which had a connection to literature and included the participation of actors.

The AMF also introduced a new fund to commission music inspired by a visual work in the Museum's collection, to be premiered every year in Bourgie Hall. For the first commission supported by this new fund, Canadian composer Nicole Lizée drew inspiration from Dominique Blain's glass sculpture *Mirabilia* to compose a cycle of melodies, *Phonographenlieder*, for mezzo-soprano, string quartet, piano, percussion and turntables. It had its world premiere in Bourgie Hall on May 23, 2014.

The exhibition *Splendore a Venezia* was a golden opportunity to delve deeper into the very rich world of Venetian music. The "Venice and Music" programme was one of the season's highlights. It was an excellent example of the multidisciplinary dialogue between the Arte Musica Foundation and the Montreal Museum of Fine Arts, and consolidated the Foundation's primary mission to build bridges between music and the visual arts. In addition to the music presented in the galleries and the musical audioguide for the exhibition, a concert programme was developed in direct connection with this major exhibition, an apt demonstration of the originality and strength of the unique partnership between the AMF and the MMFA.

In total, twenty concerts, eight lectures, seven guided tours on musical topics, three concerts in the galleries and two films spanning close to five centuries of instrumental, vocal, sacred and secular music, traditional, ancient or modern, were presented by the AMF between October 2013 and February 2014 as part of "Venice and Music." The programme included rarely heard pieces, an unusual concert of organ duets and the Montreal premiere of Vivaldi's oratorio *Juditha Triumphans*. This series presented numerous international guests for the first time in Canada and consolidated a number of collaborative projects with established Quebec music organizations.

Franz Schubert and a love of winter provided inspiration for another event that attracted media and public attention, *Winter Journey*. Presented over the course of a weekend, three concerts, two lectures and a film about Franz Schubert's celebrated song cycle *Winterreise* revealed the many facets of this timeless masterpiece, from Schubert's original version for voice and fortepiano to a contemporary reworking for tenor and twenty-four musicians, as well as an arrangement for wind quintet and accordion.

Lastly, as part of the educational activities presented in association with Education and Community Programmes, the AMF introduced a new activity this season: twelve exploration workshops with a connection to music, either in Bourgie Hall, the galleries, the Hall of Bronzes or the Lounge. Children were introduced to music and discovered instruments, rhythms and sounds in workshops on a variety of topics. Some of the musical activities were combined with visual arts workshops.

The music programme offered by the Museum's Arte Musica Foundation is one of the richest and most varied in Quebec, and its success with both audiences and professionals in the music community underscores the relevance and importance of what it is doing.

A few statistics:

- almost 17% of the concerts presented by the AMF were sold out;
- school matinées, music workshops and shows for young audiences attracted 8,480 people, or 17% of total clientele;
- 10% of the audience at concerts for the general public was aged 34 and under. A 50% discount is offered to this age group for all concerts presented by the AMF;
- nearly 40% of the tickets to concerts for the general public were sold at the special rate offered to the Museum's VIP members, a 15% discount on regular prices;
- the average ticket price for the 2013-2014 season was $30. ■

ISOLDE LAGACÉ

General and Artistic Director
Arte Musica Foundation

◄ Gerrit van Honthorst (1590-1656)
Woman Tuning a Lute, 1624, oil on canvas, 81.5 x 64.5 cm. Purchase, Horsley and Annie Townsend Bequest, William Gilmun Cheney Bequest and the Museum Campaign 1988-1993 Fund

THE MUSEUM FOUNDATION PRESIDENT'S REPORT

As the new President of the Museum Foundation, I am proud to present my first report on the past year's achievements by the new MMFA Foundation team.

The challenges of growth and funding issues, as outlined by Brian M. Levitt, Chairman of the Museum's Board of Trustees, in this *Annual Report*, have made it imperative to strengthen the Museum Foundation. Established twenty years ago, in March 1994, the Foundation must also reinvent itself to be better able to support the Museum effectively as it grows. More than ever, the Foundation's mission is defined by a strong desire to find innovative ways to optimize the Museum's self funding and build long lasting relationships with donors.

As the Museum Director said in her message, it is crucial to "develop development" at the Museum: *"The economic model to be followed will also emphasize cultural philanthropy, creative partnerships, fundraising models, gifts and exchanges of service."* With Danielle Champagne now serving as the Foundation's full-time director, supported by an expanded team, there will be greater efficiency, a more imaginative approach and new initiatives. All of the Museum's needs are currently being re-examined with a view to funding them differently.

In addition, the Museum's expansion with the future Michal and Renata Hornstein Pavilion for Peace, now under construction, creates new needs. As a result, a new major fundraising campaign must be launched to cover the expenses associated with the installation of the collections in this new building, which will be dedicated to international art and education, and the reinstallation of the collections in the Museum's other pavilions. The growing demand for educational services also entails additional costs that will be taken into account when setting the targets for the new fundraising campaign. The operating fund required to cover the additional costs generated by the opening of this fifth pavilion will also be included in this major campaign, which will have a target of just over $15 million (excluding construction costs covered by the Quebec government, up to $18.5 million, as well as donated works and special projects).

It will be the first time in the Museum's history that two major fundraising campaigns have run back-to-back. The challenge is sizeable, but highly stimulating. To achieve this ambitious goal, the Board has been renewed and an expanded, highly enthusiastic team has been established.

I would like to thank the Trustees who stepped down from the Foundation's Board this past year. Several of them had served for many years, some even since the Foundation was established in 1994. Their astute advice and dedication were essential to meeting previous goals and contributed to ensuring that the Foundation's base is strong enough to enable it to take on a new dimension with equanimity and confidence.

Our challenge now is not only to continue and even ramp up our traditional fundraising efforts, but also to put everything into play to develop new funding tools.

In this context, I would like to mention the inspiring work done by the Young Philanthropists' Circle, whose executive committee contributes enthusiasm, energy and innovative ideas to the various activities organized at the Museum to attract new patrons, volunteers and collectors.

I offer my heartfelt thanks to Brian M. Levitt, Chairman of the Museum's Board of Trustees, for his support and the wise counsel he generously provides.

I agreed to take on this mandate because of Nathalie Bondil, whom I admire greatly and who inspired me to contribute to developing this world-class institution.

In closing, I would like to thank the donors and collectors whose contributions this year enriched our collection and those who will contribute in future so that generations to come can experience beauty, which is something we all need! ■

MARTIN THIBODEAU

President of the Montreal Museum of Fine Arts Foundation

Dale Chihuly, *The Jac*., 2013
Photo Terry Rishel

THE MUSEUM FOUNDATION: OFFICERS, TRUSTEES AND COMMITTEES

AS OF MARCH 31, 2014

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DIRECTOR
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Jacques M. Brault
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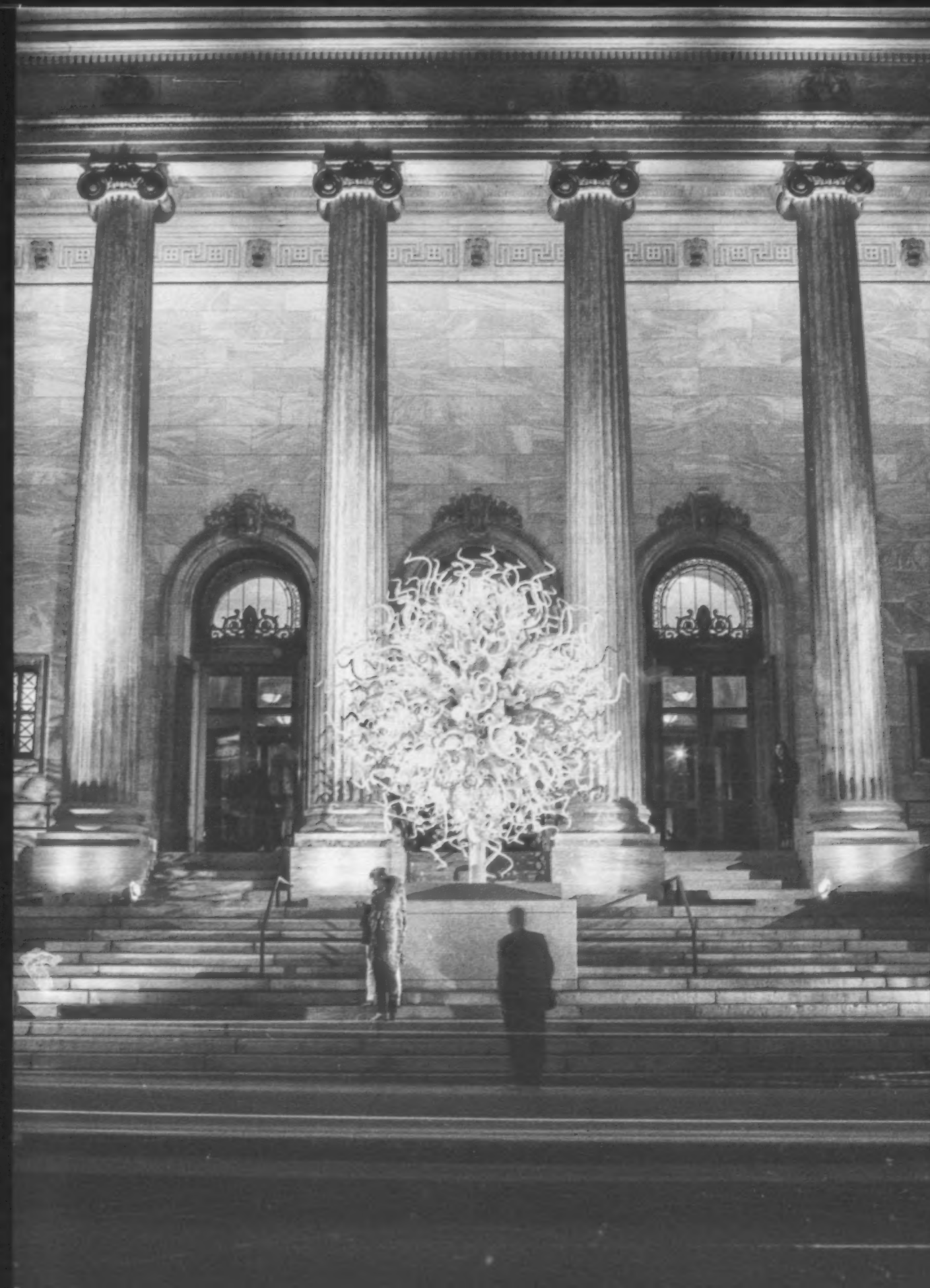

2013-2014 ANNUAL FUNDRAISING CAMPAIGN

A TRIBUTE TO OUR BENEFACTORS AND DONORS

We would like to extend our sincere thanks to the individuals, corporations and foundations who made generous financial contributions to Museum life between April 1, 2013, and March 31, 2014, or an instalment on their pledge towards a major gift to support Museum projects, acquisitions or benefit events.

$2 MILLION AND MORE

The Jarislowsky Foundation

$300,000 AND MORE

Levitt, Brian M.
—
Bell Canada

$100,000 AND MORE

Inwentash, Sheldon and Lynn Factor
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J.A. DeSève Foundation
—
Enbridge

$50,000 AND MORE

Anonymous
de la Chenelière, Michel
Fontaine, Yves
—
Bank of America Merrill Lynch
Michaels Stores
RBC Royal Bank of Canada

$25,000 AND MORE

Dalphond, Claude
Desmarais, Jacqueline
Orr, Jeffrey and Suzanne Legge
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Caisse de dépôt et placement du Québec
Great-West Life, London Life and Canada Life
Sun Life Financial

$15,000 AND MORE

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Lapointe, Pierre
Leblanc, Guy and Marina
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National Bank

$10,000 AND MORE

Loevenbruck, Magdeleine
Rae, John A. and Phyllis
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The Estate of Vera Elizabeth Maxwell
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Gladys Krieble Delmas Foundation
Malouf Family Fund
Protech Foundation
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Desjardins, Jean-Guy and Suzan Moreau
Dion, Daniel
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Klinkhoff, Eric J.
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St-Germain, Guy
Thériault, Christian
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Bridgewater Associates, LP
GE Capital Canada
Stikeman Elliott

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The Estate of Jacques Brossard
Etheridge, Paul
Anonymous
Hagn, Michael
Ivory, Joan F.
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Lacoursière, Renée and Pierre Béland
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Raizenne, Robert
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Stoker, Patrick McG.
Tabet, Nabil
Vineberg, Lillian and Stephen
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Assaf, Charles
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Azrieli, David J. and Stéphanie
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Hobden, Roger
Horwitz, Beverley Maron
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Humphries, W.B.G.
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Fournier, Micheline
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Gagné, Pierre
Gagnon, Marc
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Legault, Guy
Legault, Jean-Yves
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Peluso, Maria
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Pinsonneault, Pauline
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Prévost, William
Provost, Nathalie
Prud'homme, Ariette
Putnam, Kathleen
Quenneville, Louise
Rawas, Claudia
Raymond, Denyse
Restler, Peter G.
Rinfret, Anne
Robb, James
Rosenberg, Sonyl S.
Rosentzveig, David
Rossy, Edward
Roy, Maria
Roy, Michel
Royal, Virginie
Ruddick, Margaret E.M.
Sachs, Dundi Rachel
Saint-Laurent, Claude
Sayeki, Yoko
Scott, Arthur V.
Scott, Clenda
Séguin, Daniel
Shapiro, Avi
Shapiro, Bernard
Shearwood, Perry
Shulman, Amy
Sigler, David and Neysa
Simard, Hélène
Simon, Emmanuelle
Sinclair, Gilles
Singh, Raminder
Smith, Martin L.
Solonyszny, Peter
Spry, Patricia
Steiner, Ursula
Steinmetz, Birgitta
Stikeman, Mary G.
Stoker Di Fiore, Carlotta
Talbot, Robert
Tees, Miriam H.
Tétrault, Jean-Paul
Tétreault, Diane
Tétreault, Louise-Edith
Thomas, Maria
Thomas, Peggy Jean
Tirsino, Danilo
Tremblay, Monique
Trépanier, Ginette
Trottier, Hélène
Vachon, Philippe
Vadas, Elizabeth B.
Vaillancourt, Marie-Paule D.
Varasse, Mario
Verly, Jacqueline
Viau, Claudette
Vuillen, Gérald-Henri and Christophe Pilaire
Whitehead, V. Michael

Children's World Academy
Le Club NO1 au Québec

Many thanks to the 2,247 donors and Museum employees who made contributions of less than $250.

PROMOTIONS 2013-2014

At the Montreal Museum of Fine Arts, it is a tradition to add up to the credit of the donor all the donations – be they gifts of money and/or property – received over the years in order to bestow on them the title of Distinguished Member. According to article 3 of the regulation respecting the general administration of the Museum, the category of Distinguished Member includes eight sub-categories, with thresholds that vary between $2,000 and $500,000.

On March, 31, 2014, the Museum had 3,781 Distinguished Members. We are pleased to publish the names of those individuals whose annual contribution enabled them to attain the status of Distinguished Member or accede to a higher category. We offer them our sincere congratulations.

MAJOR PATRONS

CUMULATIVE DONATION OF $500,000 AND MORE

Anonymous
Blais, Simon and Sylvie Cataford-Blais
Jarislowsky Foundation
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Stora, Michèle

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Campeau, Michel
Freedman Witelson, Sandra
Letendre, Rita

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CUMULATIVE DONATION BETWEEN $100,000 AND $250,000

Boyer, Heléne
Clément, Serge
Lapointe, Pierre
Liberatore, Luigi
Pineau, Marie and François Schubert

BENEFACTORS

CUMULATIVE DONATION BETWEEN $50,000 AND $100,000

Aquin, Benoit
Beaugrand-Champagne, Claire
Campeau-Lévesque, Léandre
Dalphond, Claude
Fontaine, Yves
Gutsche, Clara
Leduc, Jasmin
Leduc, Rémi
MacLaren, George R. and Anne
Rodrigue, Guy
Sabourin, Jacqueline
Somers, Pierre
Toupin, Jacques

MAJOR FELLOWS

CUMULATIVE DONATION BETWEEN $25,000 AND $50,000

Doucet, Nicole V.
Gawley, David and Linda Leith
Legge Orr, Suzanne
Lui, Andrew
Ouellette, Pierre-François
Redpath, James S.
Shetty, Bhasker and Satinder
Soutar, Helgi and Ian A.

FELLOWS

CUMULATIVE DONATION BETWEEN $10,000 AND $25,000

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Bélanger, Marthe
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Bieler, Peter
Brodeur, Mario
Courtois, Jacques
d'Anglejan-Chatillon, Alix
Ducros, Francine
Elliott, David
Graham, Robert
Larocque, Monique and Jacques Letendre
Laurent, Jacques and Mimi
Leblanc, Guy and Marina
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Parent, Monique
Rae, John A. and Phyllis
Saint-Germain, Yves

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CUMULATIVE DONATION BETWEEN $5,000 AND $10,000

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Beckerleg, Michele
Bertrand, Luc
Bourdeau, André
Chan, Annie Yu
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Drummond, Brian P.
Fish, Cynthia
Fortier, Gilles
Gagnon, Jean H.
Gagnon, Marc
Legault, André
Mackenzie Molson, Barbara
Mckim Mackintosh, Anne
Moisan, Erik
Morgan, John D.
Noël, Jacques B.
Otis, Louise
Perrault, Jean L.
Picton, Nina M.
Royal, Gisèle
Rusgal, Bernadette
Thibault, Bernard
Wong, Martin
Wong, Pierrette

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CUMULATIVE DONATION BETWEEN $2,000 AND $5,000

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Barsalou, Pierre
Baxter, Cynthia
Beauchemin, Elise
Beauregard, Jean-Luc
Bélanger, Jean-Sébastien
Berke, Bunny
Bienvenue, Pierrette
Biron, Laurent
Bouchard, Gaétan
Bourget, Amélie
Boyman, Evelyn
Case, M. Evelyn
Castonguay, Claude
Chatel, Gilles
Cleman, Linda
Côté Sharp, Hélène
Crépeau, Jean
Debrun, Laurent
Décary, Francine
Delisle, Carole M.
Demers, Clément
Deslauriers, Lise
Destroismaisons, Sylvie
Dubuc, Yolande M.
Epifaux, Jacqueline
Forand, Sébastien
Gagné, Sandra
Gascon, Bernard
Geniest, Olivette
Giroux, Richard
Goldfarb, Shirley
Gravel, Madeleine
Guex, Catherine
Guy, Stella
Hendery, Janet C.
Houde, Jean
Jolicoeur, Marjory
Joron, Guy
Kozma, Eliane
Lamoureux, Claude
Landry, Monique
Lapierre, Nicole
Laporte, Roger
Lavoie, Francine
Leimanis, Ruth
Leonard, Pierre
Levasseur, Jules H.
Loulou, Odile
Lyn, Yvonne
McBride, Peter
McKelvie, Donald S.
Melançon, Pierre-Yves
Messier-Nepveu, Nicole
Miller, John
Moore, Ann Louise
Morgan, James
Ouellet, Martin and Francine Cholette
Ouimet-Scott, Paule and Hugh Scott
Peternell, Thérese
Pleines, Juliana B.
Pommier, Paul
Potash, Barbara
Pothier, Rita
Quenneville, Louise
Rabagliati, Michel
Rosenbaum, Peter
Rousseau, Henri-Paul
Rustin, Anthony
Samotis, Linda
Shannon, Valerie
Spickler, Robert
Stoddart, Jennifer
Tabakian, Nanor
Tabakian, Seta
Tabet, Nabil
Voulcumanos, Vickie
Whitehead, V. Michael
Willemot, Patrick
Winn, Christopher J.
Woolrich, Keith
Zerbisias, Dionysia

DEATHS

It was with regret that we learned of the deaths of the following Distinguished Members of the Museum:

J. Robert Allaire
Frédéric Back
Gabrielle Borduas
Claire Bourgie
Saul Boyman
Morton Brownstein
Pierre Brunet
Philippe Casgrain
Pauline Charron-Jackson
Alex Colville
Paul G. Desmarais
Claude Des Rosiers
Marie E. Frazee
Pierre Galipeau
Simon Gamsa
Albert A. Garand
Bram Garber
Michel Gillet
Paul Gourdeau
Pierre-Paul Julien
Joseph King
Marvyn Kussner
Odette Legendre
Isabel Macdonald
Kathleen Mather
René Pankalla
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Lilian Reinblatt
David Rubin
Patricia L. Steverson
Liliane M. Stewart
Marcèle St-Germain
Marcelle Trudeau
Antoine Turmel

2008-2013 MAJOR FUNDRAISING CAMPAIGN

The MMFA would like to thank the individuals, companies and foundations who pledged to make a major gift to the 2008-2013 Major Fund-raising Campaign *A Great Museum at the Heart of a Great City* and who made an instalment between April 1, 2013, and March 31, 2014.

$10 MILLION AND MORE

Bourgie Family
Claire T. and Marc Bourgie
Pierre Bourgie
Mrs. Claude Bourgie-Bovet

$2 MILLION AND MORE

de la Chenelière, Michel

—

Hydro-Québec
Power Corporation of Canada

$1 MILLION AND MORE

Lessard, Pierre H. and Andrée D.

—

The Macdonald Stewart Foundation

—

National Bank
Reitmans (Canada) Limited

$500,000 AND MORE

Browns, Irwin and Freda

—

The Trottier Family Foundation

—

BMO Bank of Montreal
CGI Group
CN
RBC Royal Bank of Canada
TD Bank Group

$250,000 AND MORE

Liberatore, Luigi

—

The Molson Foundation

—

CAE
CIBC Bank
Provencher Roy + Associés Architectes
Scotiabank
SNC-Lavalin

$100,000 AND MORE

Bovet, Jacques and Pierre
Desjardins, Jean-Guy and Suzan Moreau
Harrison, Michael St.B.
Malo, René and Marie Gagnon
Renaud, Richard J. and Carolyn
Royer, Raymond and France Donis
Weatherall, Diana St.B.
Wener, Jonathan I.

$50,000 AND MORE

Anonymous
Lapointe, Charles
Lapointe, G. Pierre

—

The Birks Family Foundation
The Drummond Foundation

—

COGECO
Guilevin International cie
Laurentian Bank of Canada
Letko, Brosseau et Associés inc.

$25,000 AND MORE

Guilevin Magnier, Vickie

—

The Jacques and Michel Auger Foundation

—

DFS Inc. Architecture & Design
S.M. Group International

The Museum would also like to thank the 88 people who made donations of less than $25,000 towards their pledge between April 1, 2013, and March 31, 2014.

We would also like to extend our sincere thanks to the 8,171 donors and Museum employees who generously contributed to this major fundraising campaign.

Mickalene Thomas (born in 1971), *I Learned the Hard Way*, 2010, rhinestones, acrylic and enamel on panel, 304.8 x 243.8 cm. Purchase, the Museum Campaign 1988-1993 Fund.
© Mickalene Thomas/SODRAC (2014)

VOLUNTEER ASSOCIATION REPORT

The Museum's Volunteer Association has had a sixty-sixth year rich in events and achievements, and the results speak for themselves. The Montreal community remains loyal to fundraising activities organized by the Association by contributing to and participating in the Museum Ball, Benefit Soirées, cultural trips and tours, Christmas concerts and the Christmas tree exhibition. It was a pivotal year for the Volunteer Association. For the first time, we joined forces with the Museum Foundation and Education and Community Programmes to create two new annual events geared towards families. We will provide more details in the 2014-2015 *Annual Report*. There will be more and more connections between the Association's projects and those of the Museum and the Museum Foundation to optimize our efforts and achieve our common goals.

MUSEUM BALL

On November 16, 2013, the fifty-third Museum Ball was a celebration in grand Venetian style. Thanks to the creative team of the Tuxedo Agency, galleries decorated in connection with the exhibition *Splendore a Venezia* welcomed 836 guests. Turnout was exceptional thanks to the remarkable work of Co-presidents Éric Boyko, President and CEO, Stingray Digital; Christine Marchildon, President, Quebec Division, TD Bank Group; and John D. Williams, President and CEO, Domtar Corporation. Johanne Champoux, communications consultant, was the President of the Steering Committee. The sumptuous dinner prepared by Armando Arruda of Fairmont The Queen Elizabeth was followed by an evening of dancing in a warm and friendly atmosphere, against a backdrop of special "Venetian" effects at the top of the grand staircase of the Michal and Renata Hornstein Pavilion. We would like to extend our thanks to all the companies, partners and donors who contributed to the success of this soirée, which raised net profits of over $1 million.

CULTURAL TRIPS AND TOURS

"Exclusive" was the watchword for the twenty volunteers on the Cultural Trips and Tours Committee for this final year. Our volunteers organized over a dozen cultural tours and one trip abroad. Over 300 people took part in these cultural outings. These activities generated net profits of $23,927.

On March 27, the Volunteer Association decided to focus its activities on the organization of fundraising events. Cultural trips and tours will no longer be available as of October 31, 2014. Our sincere thanks to all the teams of dedicated volunteers who worked so hard to create unique and unforgettable experiences. And thank you to all those who took part in the many activities organized by the Cultural Trips and Tours Committee over the years!

Given that this is the last report of the Cultural Trips and Tours Committee's activities, we have included a list of 2013-2014 cultural outings and trips up to October 31, 2014: Morocco in Style, Tours of Private Collections and Luncheon, "Meeting with..." Series: A Unique Day in Michel Tremblay's World, "Look and Learn" Series: The Magic of the Ritz-Carlton Montreal (2 groups), Venetian Art and Gastronomy (2 groups), "Meeting with ..." Series: Genius Designers – Denis Gagnon and Travis Taddeo, Luncheon-lecture with Martin Bundock: How to Become a Collector, "Meeting with..." Series: Power Corporation Collection and Dinner at Toqué! (2 groups), "Meeting with ..." Series: Marie Saint-Pierre: A Passion for Life, "Look and Learn" Series: Lilacs in Bloom in Shelburne, Discover the Delights of Charlevoix, "Art and Gastronomy" Series: In Russian Style, and An Evening at Nainya Wiseman's: Bubbly, Dinner and New Acquisitions.

CHRISTMAS ACTIVITIES

In keeping with tradition, four Christmas concerts and an exhibition of Christmas trees were presented in the Michal and Renata Hornstein Pavilion, from November 29, 2013, to January 5, 2014. The concerts, which are always well attended, are now held Saturday afternoons in the beautiful Hall of Bronzes. A magical family outing to the Museum during the holiday season. Admission is free and the atmosphere is festive!

Through its fundraising activities, the Volunteer Association presented a generous cheque for $950,000 to the Museum. These funds will be put towards the major exhibition *Van Gogh to Kandinsky: Impressionism to Expressionism, 1900-1914*, the Benjamin-Constant exhibition catalogue, discovery exhibitions, the promotion of the Museum's collections, educational programmes and the acquisition of works of art.

The Volunteer Association wishes to thank the individuals and companies who have lent their support and the members of the steering committees who have made these fundraising events a success. ■

LINDA GREENBERG and **ALEXANDRA MacDOUGALL**
2013-2014 Co-presidents

YVONNE ZACIOS
2013-2014 Vice-president

Museum's Volunteer Association

▶
César Baldaccini, called César (1921-1998)
Fatboy Futuro, 1990, welded bronze, artist's proof 1/4, Cast Bocquel, Bréauté, France, 242.5 x 122 x 238 cm. Purchase, F. Cleveland Morgan Fund and the Montreal Museum of Fine Arts' Volunteer Association Fund. © Estate of César Baldaccini / SODRAC (2014)

MUSEUM BALL

NOVEMBER 16, 2013

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Stingray Digital

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Nathalie Bouthillier and Nicola Di Ciocco
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Brian Brisson and Alexandra Connors
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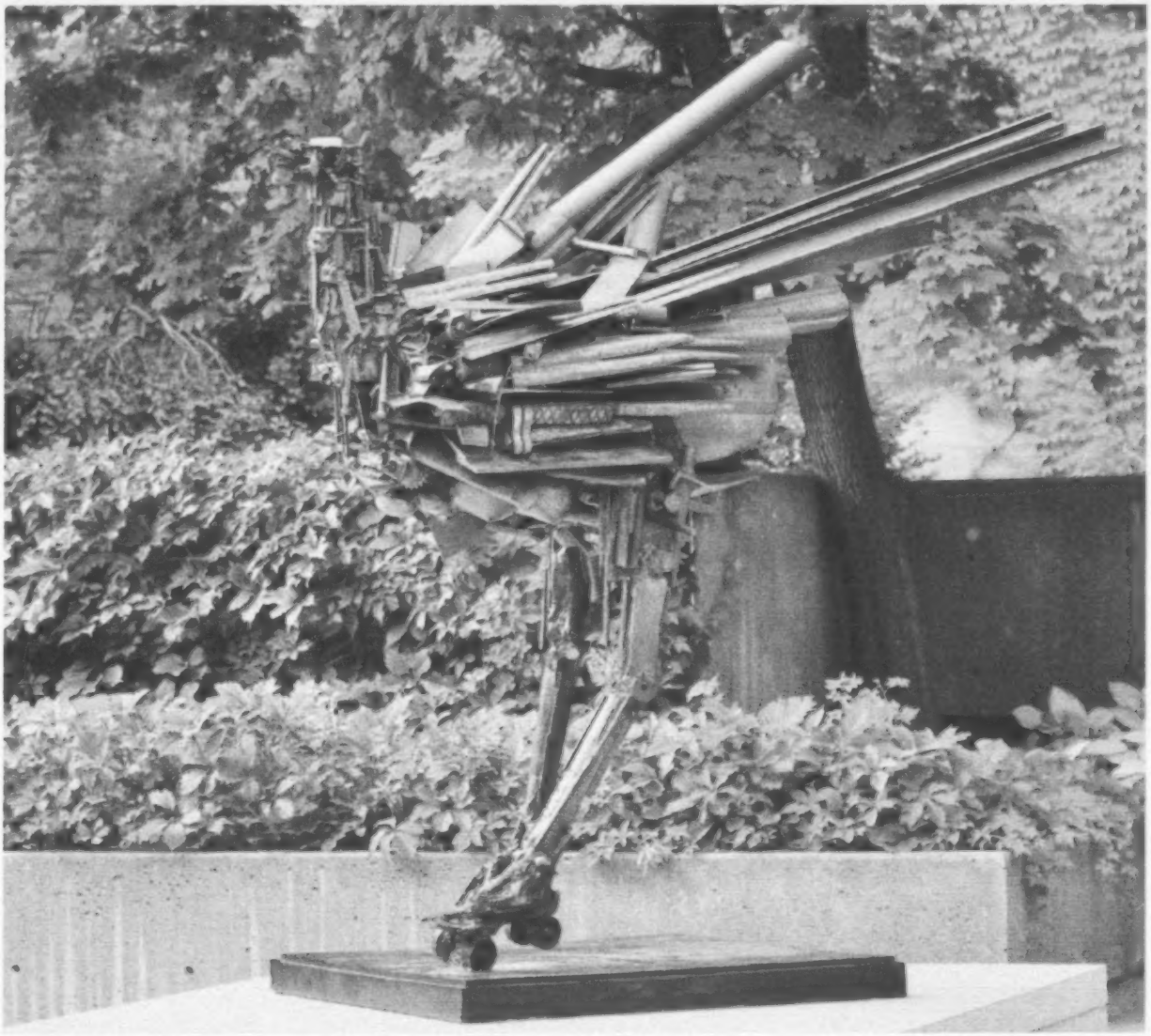
Danielle Champagne
Francine Champoux and Louis Estaque
André Charron and Joanne Pelletier
Vincent Chiara and Stella Vassalo



Claudia Chin
Hubert Colas and Alexandra MacDougall
Sylvain Cordier
Stéphane Côté and guest
Elizabeth and Christopher Dawson
Alexandre de Bothuri Báthory and Élaine Bédard
Charles Décarie and Nathalie Schwartz
François Décarie and Julie Paquin
Jacques Des Rochers
Roger T. Duguay and Émilie Ramville
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Maurizio Favretto and Claudia Steele
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Guy Gitain and Marie-Josée Godin
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ASSOCIATION OF VOLUNTEER GUIDES' REPORT

The Museum's Association of Volunteer Guides currently has 153 active Guides and 79 associate Guides. The Volunteer Guides welcome visitors to the Museum and share their knowledge about the collections and exhibitions. They also participate actively in projects like the development of the Museum's new educational orientation and the future Michal and Renata Hornstein Pavilion for Peace.

The steady growth in the number of Guides is justified if we are to satisfy all the new requests we receive from our visitors. These special requests, some of which are quite unusual, present a challenge for the Guides. We now provide a regular programme of guided tours reserved for VIP members because they are important to the Museum and return regularly to follow our tours.

From April 1, 2013, to March 31, 2014, we guided 51,050 visitors, a number we expect will continue to grow. This represents an increase of 25% compared to last year, a total of 10,000 visitors over last year. As the Museum grows, so does our need for more Volunteer Guides.

This past year, at the Guides' request, we launched a fundraising initiative with the aim of upgrading the outdated transmitter/headset system. The general public and our VIP members love the new state-of-the-art equipment, which makes tours more enjoyable by eliminating ambient noise. We would like to thank all those whose generosity made it possible for us to acquire this new equipment.

The Association of Volunteer Guides also made a major positive change to the way tours are assigned. We will no longer have specialized Guides for school groups and other Guides for adults. We will now accept all requests from the general public, groups of all ages and in all categories.

Preparations are progressing for the National Docent Symposium, which will take place at the Museum in 2017. This event will draw hundreds of guides from across North America. About twenty Guides are already working on this project, and more will be added when needed as the event approaches. The symposium will enable us to highlight the Guides' contribution to the Museum and to the community.

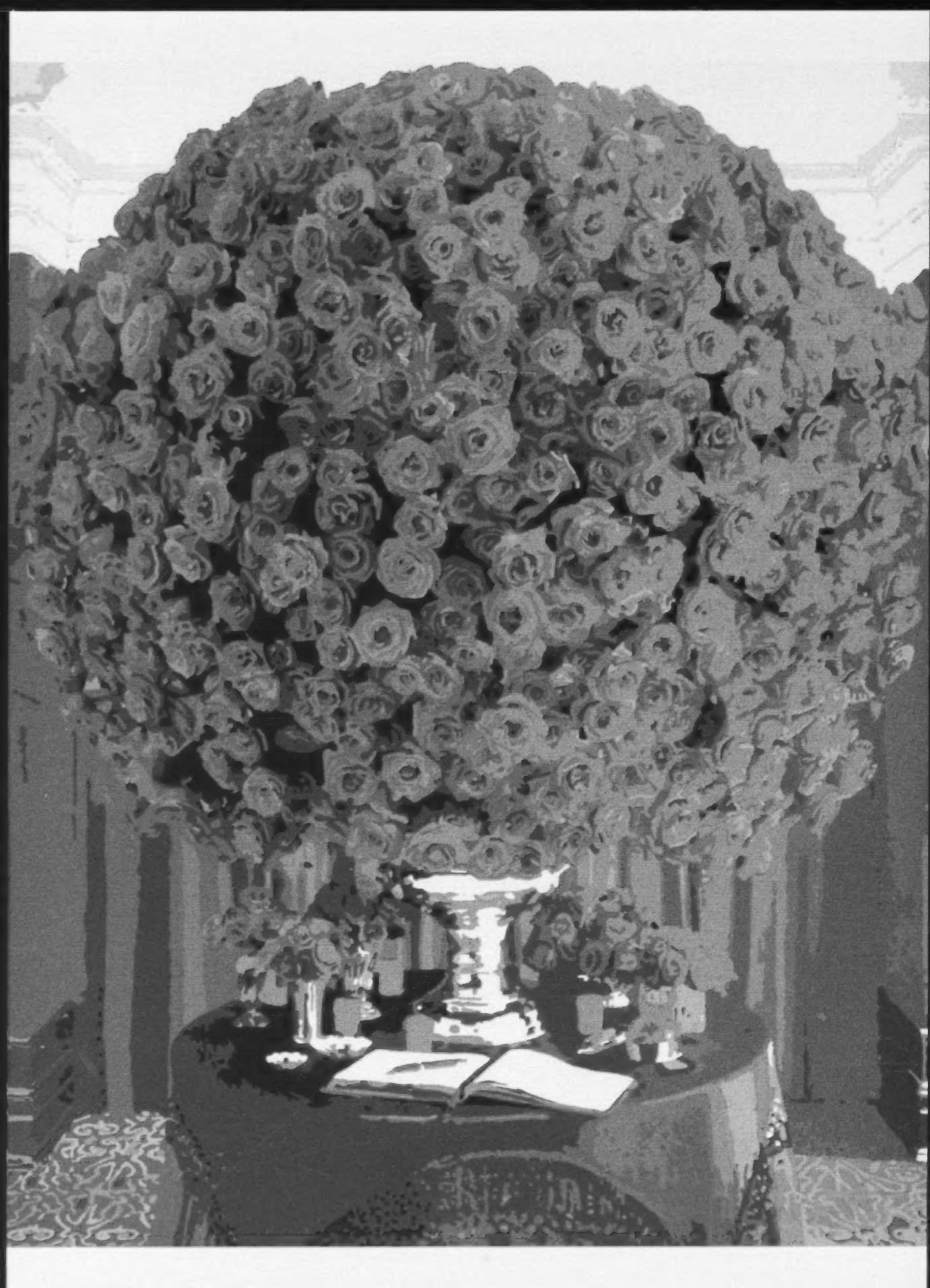
The Museum's Association of Volunteer Guides, which has been active since 1965, is increasingly diversifying its services. It stations Resource Guides in the galleries, responds to specific requests from groups or communities, participates in special projects launched by Education and Community Programmes, which are aimed at improving the services offered by the Museum, and simply ensures that the guided tours run smoothly.

The Association of Volunteer Guides feels privileged to play a role in the Museum's current growth. We would like to thank Museum management, which supports us in our projects and gives us the tools we need to perform our tasks as Guides and as ambassadors of the Montreal Museum of Fine Arts. ■

SUZANNE GAGNON

2013-2014 President
Association of Volunteer Guides

Dorian FitzGerald (born in 1975)
Table Decorations, Oprah Winfrey Party for Sidney Poitier, 2006, acrylic paint and caulking on canvas, 259.5 x 203.5 cm.
Anonymous gift



EXHIBITIONS PRESENTED AT THE MUSEUM

JEAN-NOËL DESMARAIS PAVILION

PERU
Kingdoms of the Sun and the Moon
February 2 – June 16, 2013
MMFA Production

CONTINENTAL EUROPEAN PRINTS FROM THE COLLECTION OF THE MMFA*
From Schongauer to Picasso
April 4 – August 25, 2013
MMFA Production

FROM THE HANDS OF THE MASTERS*
Old Master Drawings from Canada's Foremost Private Collection
April 11 – June 30, 2013
MMFA Production

"IN THESE DRAWINGS, MY HANDS ARE DREAMING..."*
Contemporary Drawings from the Collection of the MMFA
April 11 – June 30, 2013
MMFA Production

AUTEUR PHOTOGRAPHY IN QUEBEC*
A Collection Takes Shape at the Museum
July 17 – November 10, 2013
MMFA Production

MICHEL CAMPEAU*
Industrial Splendour and Fetishism – The Bruce Anderson Collection
July 17 – November 10, 2013
MMFA Production in collaboration with the Mois de la Photo à Montréal

SPLENDORE A VENEZIA
Art and Music from the Renaissance to Baroque in the Serenissima
October 12, 2013 – January 19, 2014
MMFA Production

COMICS AT THE MUSEUM*
15 Artists from La Pastèque Reinterpret the Collection
November 6, 2013 – March 30, 2014
A production of the MMFA in collaboration with Éditions de La Pastèque

JULES DE BALINCOURT*
Paintings 2004-2013
November 27, 2013 – March 30, 2014
MMFA Production

REALMS OF SHADOW AND LIGHT*
Quebec and Canadian Drawings from the Museum's Collection
November 26, 2013 – March 30, 2014
MMFA Production

1+1=1
When Collections Collide: The Musée d'art contemporain at the Montreal Museum of Fine Arts
February 22 – June 15, 2014
A production of the MMFA and the MAC

MICHAL AND RENATA HORNSTEIN PAVILION

CHIHULY
June 8 – October 27, 2013
MMFA production in collaboration with Chihuly Studios

PETER DOIG
No Foreign Lands
January 25 – May 4, 2014
A production of the MMFA and the National Galleries of Scotland, Edinburgh

LILIANE AND DAVID M. STEWART PAVILION

PIANO PANIER PIANO PANIER*
The Shopping Cart as Seen by Paprika
August 28, 2012 – May 12, 2013
MMFA Production

LAURENT CRASTE*
Trans-form/pose/figure
September 11, 2013 – March 30, 2014
MMFA Production

SCULPTURE GARDEN

CLAUDE CORMIER*
TOM II (Field of Poppies)
May 15 – October 28, 2013
MMFA Production

* FREE ADMISSION

MUSEUM EXHIBITIONS ABROAD

THE FASHION WORLD OF JEAN PAUL GAULTIER
From the Sidewalk to the Catwalk
Kunsthal, Rotterdam
February 10 – May 12, 2013
Stockholm, Swedish Centre for Architecture and Design
June 17 – September 22, 2013
Brooklyn Museum, New York
October 25, 2013 – February 23, 2014
A production of the MMFA in collaboration with the Maison Jean Paul Gaultier

BEYOND POP ART
Tom Wesselmann
Richmond, Virginia Museum of Fine Arts
April 6 – July 28, 2013
A production of the MMFA in collaboration with the Tom Wesselmann Estate, New York

PETER DOIG
No Foreign Lands
Edinburgh, Scottish National Gallery of Modern Art
August 3 – November 3, 2013
A production of the MMFA and the National Galleries of Scotland, Edinburgh

PERU
Kingdoms of the Sun and the Moon
Seattle Art Museum
October 17, 2013 – January 5, 2014
MMFA Production

SPLENDORE A VENEZIA
Art and Music from the Renaissance to Baroque in the Serenissima
Portland Art Museum
February 11 – June 8, 2014
MMFA Production

The *2013-2014 Annual Report* of the Montreal Museum of Fine Arts is a publication of the Editorial Services and Graphic Design Department, Communications Division.

Please note that the 2013-2014 financial statements of the Museum and the Museum Foundation have been printed separately and inserted in this *Annual Report*.

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Legal deposit – 4th trimester 2014
Bibliothèque nationale du Québec
National Library of Canada
ISBN 978-2-89192-381-1

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Paper from responsible sources
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